SMITHS LEGEND EXCLUSIVE! JOHNNY MARR FINALLY GOES SOLO

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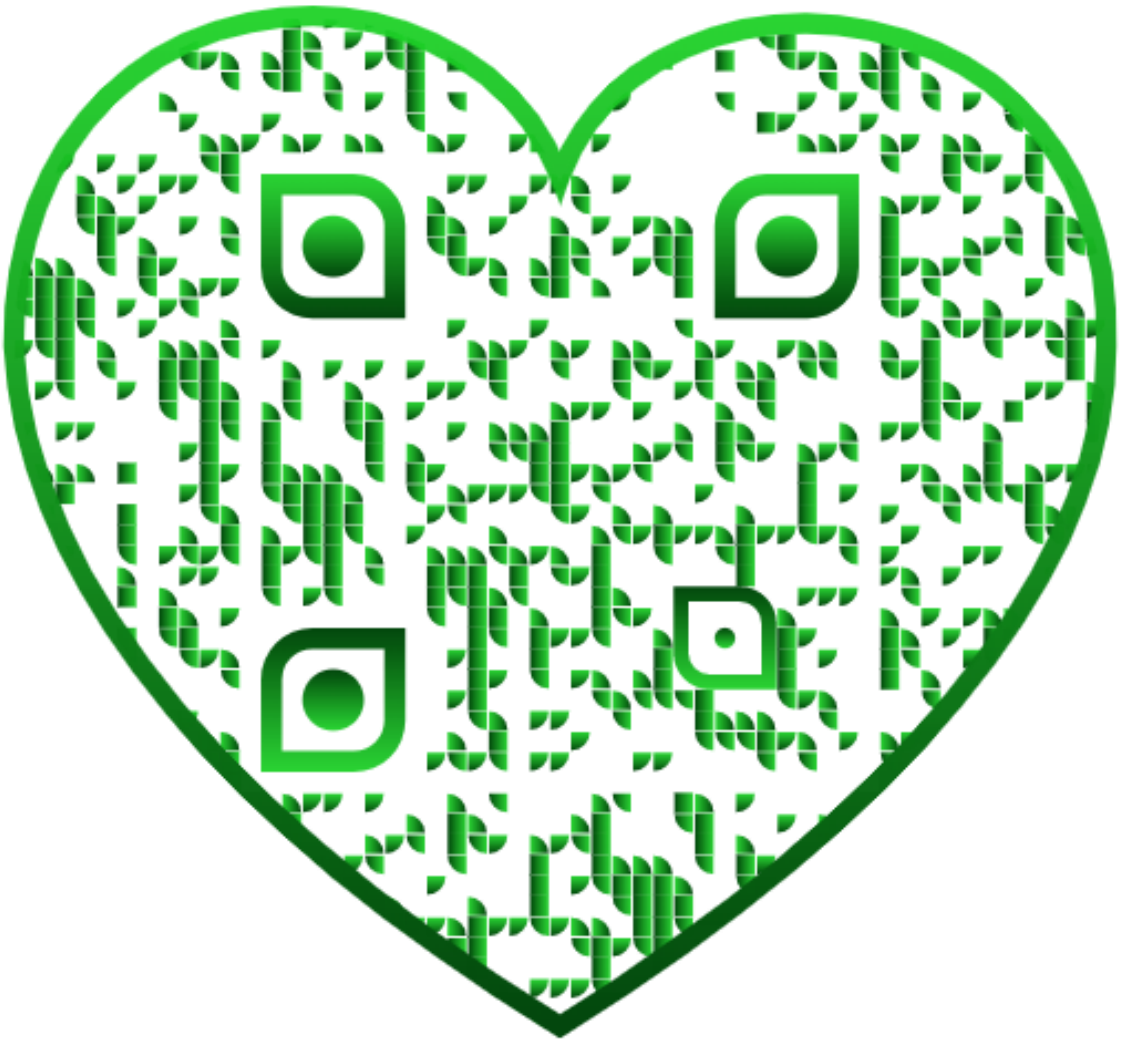

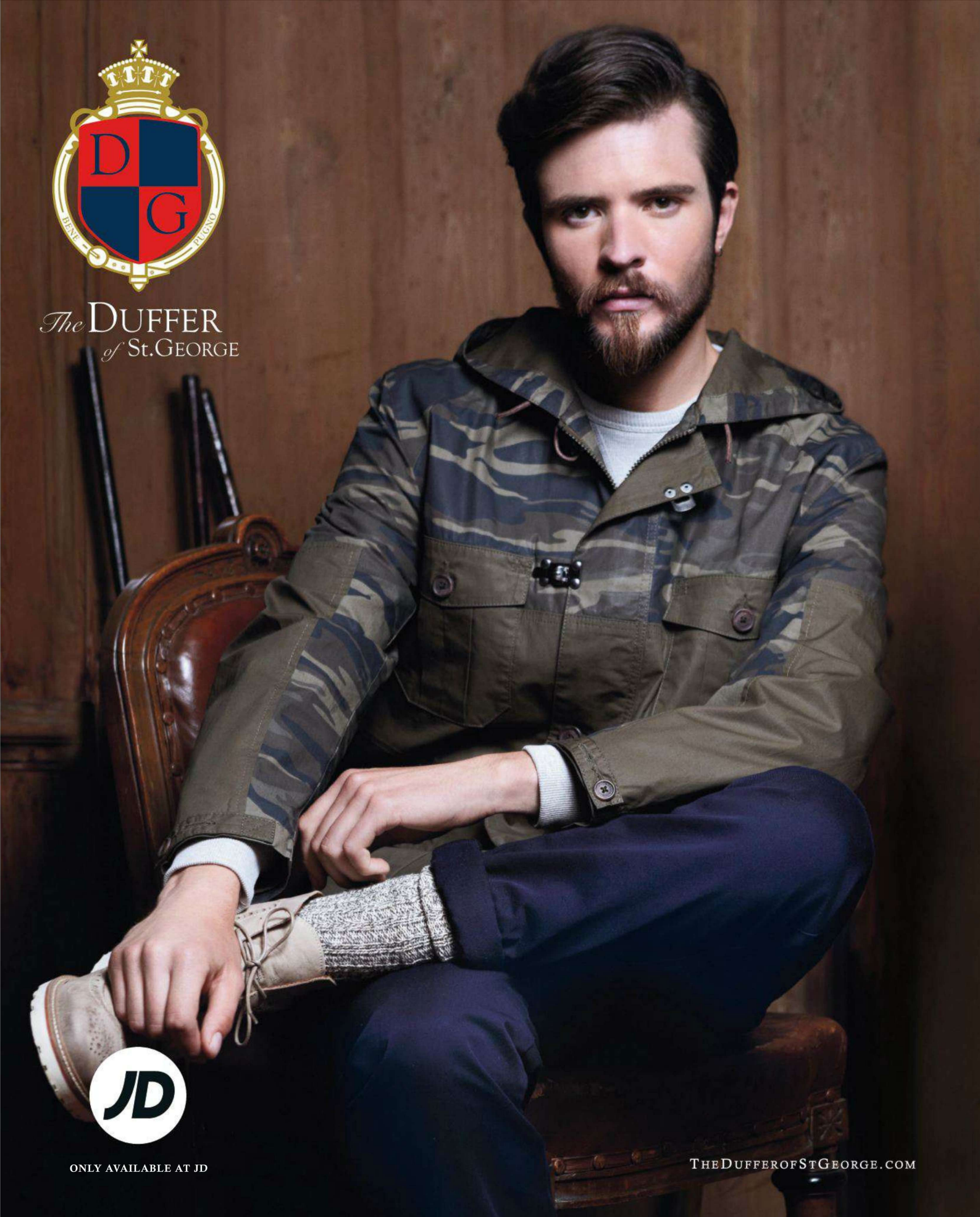
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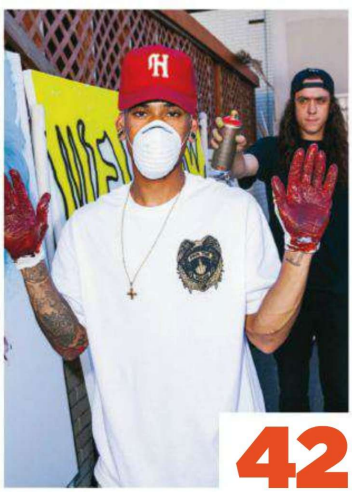

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"I'M JUST A CREATIVE BITCH"
TRASH TALK AND MELLOWHYPE PUT THEIR OVERALLS ON

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

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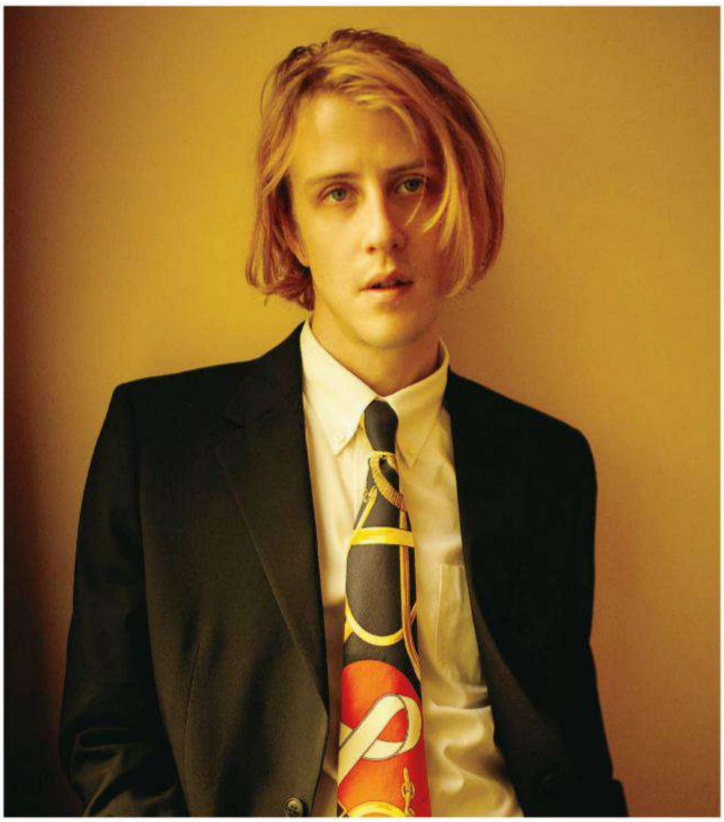

TRACK OF THE WEEK

CHRISTOPHER OWENS (GIRLS)

Here We Go

When Christopher Owens announced he was leaving Girls back in July (booo!), he promised he would "continue to write and record music" (yay!). "I need to do this to progress," he wrote. And that's exactly what he's done. First up, he's looking smouldering as the new face of fashion house Saint Laurent, formerly known as Yves Saint Laurent. But the progression has been musical too, as the first taster of his forthcoming solo album proves. Kicking off with a medieval Jethro Tull-esque flute intro, 'Lysandre's Theme' (which die-hard Girls fans will recognise from a set of previously unreleased live tracks called 'Lysandre'), 'Here We Go' is a slicker ballad, doused with choral "*ahhs*" and orchestral licks that are more akin to Girls' latter-day back catalogue than the lo-fi of 'Hellhole Ratrace' and 'Lust For Life'. The magic of Owens is his capacity to mould his tales of heartbreak and despair into consistently flawless pop songs. It's music that says "don't worry if you're fucked up, because I am too". It's a skill he alludes to in 'Here We Go', and its promise to an ex-lover: "*If your heart is broken, you will find fellowship from me/And if your ears will open, you will hear honesty from me*". It's precisely that which we thank him for. ***Jenny Stevens, Deputy News Editor***

> ***His magic is his power to mould heartbreak into flawless pop songs***

ESBEN AND THE WITCH

Deathwaltz

Having strayed as far as is advisable into the blasted goth hinterlands for 2011's 'Hexagons' EP, Esben make a welcome return to the Citadel Of Actual Songs for their upcoming January 2013 album 'Wash The Sins Not Only The Face'. This hazy, surprisingly sweetly sung taster leaves you wanting more.

Emily Mackay, writer

CHROMATICS

Looking For Love

The Italo-disco revival has been, gone and left me with loads of baggy sparkly leotards. But who cares, when bands like Chromatics are still around? 'Looking For Love' is five minutes of slinky space dance made for stalking a club for a soulmate (or a one-night grind).

Siân Rowe, Assistant Reviews Editor

VIOLET

What You Gave To Me

Respect won't come easy for Pixie Geldof – she's the daughter of Bob Geldof and Paula Yates, she's been papped since she was a tot and she's the subject of general ridicule. Which could be why she's decided to call herself Violet for the purposes of her pop career. The verdict? Given her unexpectedly big voice, it's surprisingly OK.

Eve Barlow, Deputy Editor

ANGEL HAZE

Cleaning Out My Closet

Layered over Eminem's 'Cleanin' Out My Closet', rapper Angel Haze reveals graphic details of sexual abuse and its effects on her, proving she's as good at writing tearjerkers as she is at making people move with her non-humble brags.

Lucy Jones, Deputy Editor, *NME.COM*

CHEATAHS

The Swan

This London four-piece's debut EP 'Sans' is everything good about UK rock and '90s US grunge combined, and lead track 'The Swan' is their Ash moment. One day they may collapse under the weight of their enormously heavy riffs.

Jamie Fullerton, Features Editor

DEAP VALLY

Creeplife

You know what it sounds like, you know what they sound like, and if you don't like it you're a fool. This previously unheard and unreleased track is the one that most stuck out in their quite awesome Radio 1 Rocks set the other night. And it's super-primal, motherfucking garage-Zep noise. Obviously.

Hamish MacBain, Assistant Editor

HERCULES AND LOVE AFFAIR

Release Me

The *only* problem with HALA songs is that Andy Butler has already written the greatest modern-day house tune with 'Blind', featuring Anthony Hegarty. The disco stabs and cowbells of 'Release Me' are loadsa fun – and way more 'up' than last year's 'Blue Songs' album – but it's not quite perfect. These guys are capable of perfect. We want more perfect.

Tom Howard, Reviews Editor

MAJOR LAZER

Jah No Partial

Putting the dub into dubstep, this starts off sampling '80s reggae star Johnny Osbourne's 'Mr Marshall' before taking a turn for the womp womp womp after 80 seconds courtesy of Flux Pavilion. It might be cold outside, but turn this up loud and drink a bottle of rum and summer never, ever, ever has to end.

Kevin EG Perry, writer

A$AP ROCKY FEAT DRAKE, 2 CHAINZ & KENDRICK LAMAR

Fucking Problem

Like Michael Douglas and Tiger Woods before him, A$AP Rocky is addicted to *it*. Luckily, he's joined at Shaggers Anonymous by the cream of hip-hop on a track from the long-awaited 'LongliveA$AP' album. Everyone on this tune has put out better stuff than 'Fucking Problem' already in 2012, but Drake's confession that he likes to "*stare at the stars and listen to The Beatles*" makes it worth the admission price alone.

David Renshaw, News Reporter

PIETER M VAN HATTEM

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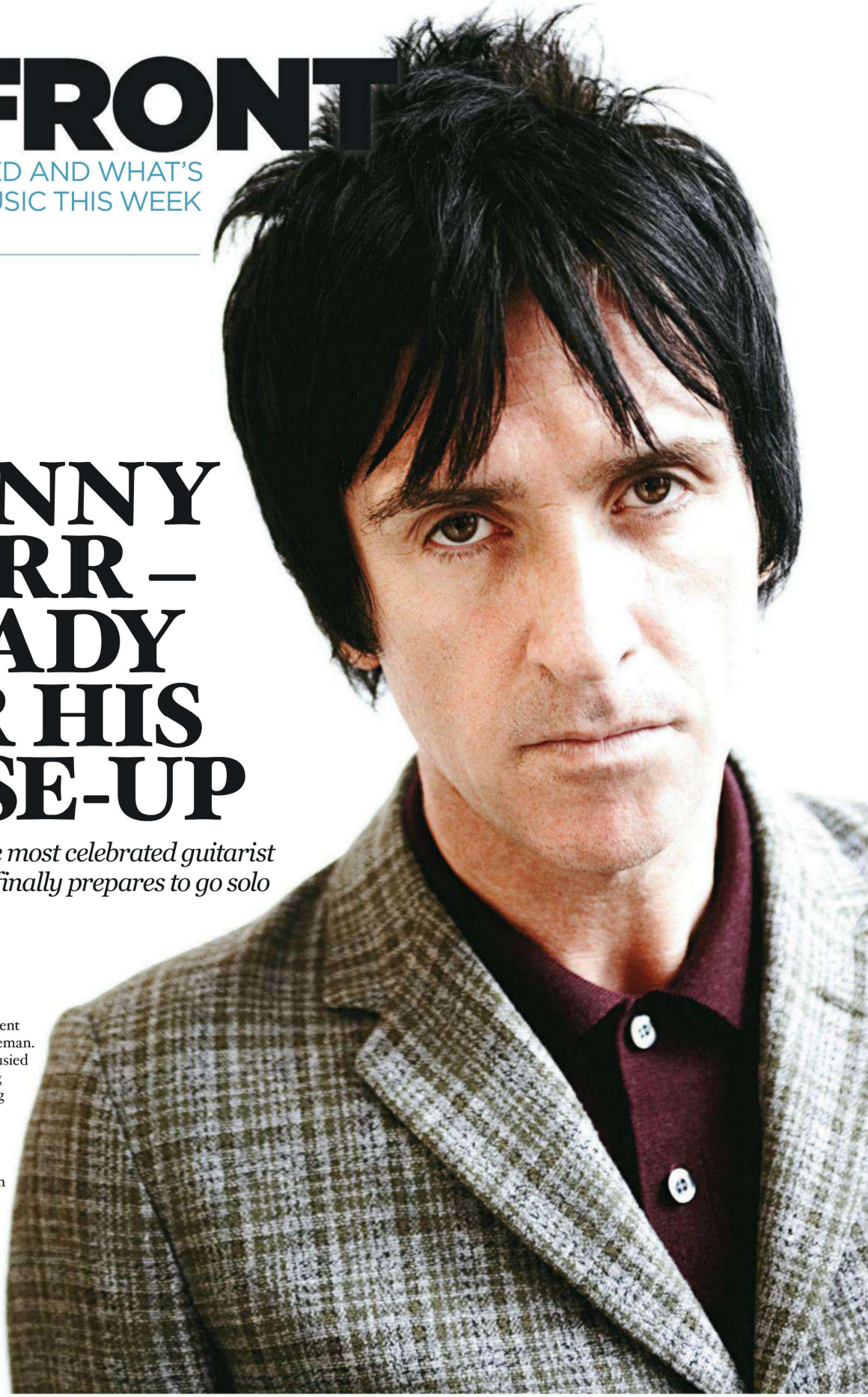
UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs



JOHNNY MARR – READY FOR HIS CLOSE-UP

***Andy Welch** meets the most celebrated guitarist of his generation as he finally prepares to go solo*

MAIN EVENT

Johnny Marr has spent 30 years being a sideman. While Morrissey busied himself brandishing gladioli and penning equally floral lyrics, Marr's magisterial guitar playing kept up his end of the bargain. When The Smiths came to a crashing halt following his departure in 1987, Marr, then 24 years old, wandered through numerous bands, but nearly always as guitar-for-hire. Now, finally, the most celebrated guitarist of his generation is set to release his debut solo album, 'The Messenger'. Just as Paul Weller and Noel Gallagher left behind decade-defining bands to enjoy success on their own, it's time for Johnny to take his place at centre-stage.

"It is late in the day to be making my debut," admits Marr, sitting in the

same Abbey Road control room where, just weeks ago, he finished mastering 'The Messenger'. "I didn't want to be in someone else's band at this point. In the past I might have been reluctant to stand up front, and I've been lucky to be in bands with great singers, so it wasn't necessary. But this is my band now, and the frontman in my band has to play guitar. I do both."

A man driven, he says, "only by instinct", Marr's hunch has often led him to join another band, or to a collaboration.

"When I first started out the motivation was to make records for the other three guys in the band, and then my friends and then for fans," says Marr. "I was locked in a studio for most of the '90s, and very happy about that. That meant until joining Modest Mouse in 2006 I hadn't played live for a long time. It was then gigs and tour after tour after tour and I loved it."

It's at that point that Marr had a revelation, one that's obvious to everyone else: he has a fanbase, an army of latent listeners who, through a love of any given phase of his output, are interested in what he does next. Cribs fans didn't chant Marr's name during the band's gigs for nothing.

"I'd say the crowd reaction and interaction from those tours accounts for 80 per cent of the motivation to make this solo album. It feels like I've made a new contact with the people who follow me," he says.

The Cribs are a group Marr talks about with great fondness. It's still slightly unclear why he left. Though he chooses not to discuss the reasons, he does say he's looking forward to seeing his former bandmates very soon. Exiting The Cribs is a move that starts to make sense given Marr's solo plans for 2013. Could it be possible Paul Weller's ongoing rejuvenation and the stratospheric solo success of a solo Noel Gallagher sparked the idea behind Marr's latest endeavour? Is Marr's solo album the final piece in a holy triumvirate of musicians who've proved there's life after an iconic band? Marr doesn't see it like that.

"I can absolutely relate to Paul and Noel, for obvious reasons," he says. "But it's good not to analyse these things too much. With the greatest respect, I can't start thinking like a journalist – it's not very good for making music. I've learned over the years from some great people – Bernard Sumner and Chrissie Hynde being just two of them – that there are things you shouldn't dwell upon. Comparing yourself to anyone else is one of those things."

Marr wanted an immediacy to 'The Messenger', an energy similar to the one that drew him to early influences Blondie, Buzzcocks and Magazine. He's managed to capture it, too, whether it's in the pounding drums of Scott Walker-like opener 'The Right Thing Right', the reflective 'European Me', the raucous 'Upstarts' or the romantic 'Sun And Moon'. Each of the 12 tracks drips with a sophisticated pop nous and, unsurprisingly, given his form, wonderful melodies.

More surprising are Marr's vocals. Not a million miles from Doves frontman Jimi Goodwin, there's wisdom and insight in there – so much so that his revered guitar playing doesn't instantly steal the limelight when it shimmers into focus. Ultimately, the 49-year-old sounds happy.

"In my late twenties and thirties – post-Smiths, basically – I did everything I could to get away from it, and hid elsewhere," he says. "I've always been someone who's looking for something, but I don't want to find what I'm seeking – that'd be boring."

One thing Marr is certainly not seeking is that much-touted Smiths reunion, rumours of which surfaced yet again just last month. "Everybody seems to know more about a Smiths reunion than I do," says Marr. "Those rumours are like a sport for everyone involved bar the people who were in the group 30 years ago. But it's not happening."

For now, at least, it's all about Johnny Marr the solo artist. With live dates planned for January and an album to follow, 2013 promises to be *his* year.

THE FACTS: 'THE MESSENGER'

FACT 1
The album's cover portrait was taken in Berlin. Marr wanted to find run-down industrial buildings and "shitty cars" but instead discovered most of the city is green, leafy and "looks like Barnes".

FACT 2
When in Berlin, Johnny recorded most of the vocals for 'The Messenger', went to a lot of galleries, rode a bicycle everywhere and drank a lot of tea.

FACT 3
Jack Mitchell of now-defunct, Marr-produced post-Britpoppers Haven plays drums on the album.

THE TRACKLIST

- The Crack
- European Me
- Generate Generate
- I Want The Heart
- Lockdown
- The Messenger
- New Town Velocity
- The Right Thing Right
- Say Demesne
- Sun And Moon
- Upstarts
- Word Starts Attack

Former Modest Mouse guitarist Johnny Marr

"I did everything I could to hide from The Smiths"

JOHNNY MARR

JOHNNY MARR, THE STORY SO FAR

Back when he was guitar-for-hire he got around a fair bit

THE SMITHS
1982–1987
What Johnny did: Put melodies and his fabled guitar parts to Morrissey's unmistakable lyrics. Marr also produced or co-produced all of their four LPs.

THE THE
1988–1994
What Johnny did: After briefly joining The Pretenders, Johnny toured with post-punk mavericks The The and worked on two albums, 'Mind Bomb' and 'Dusk'.

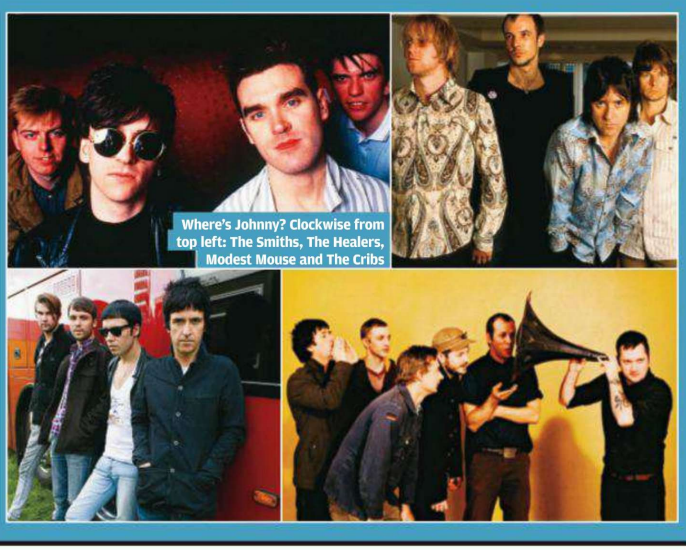
ELECTRONIC
1988–1999
What Johnny did: Formed with Bernard Sumner in 1988, the Italo-house-inspired Electronic put out three albums.

JOHNNY MARR + THE HEALERS
2000–present
What Johnny did: Marr formed The Healers with, among others, Zak Starkey and Kula Shaker bassist Alonza Bevan, and released debut 'Boomslang' in 2003. The band is said to be "on hiatus".

7 WORLDS COLLIDE
2001–2009
What Johnny did: With Crowded House's Neil Finn and an all-star cast including members of Radiohead, Wilco and Pearl Jam, Marr played guitar on the collective's 2009 album, which raised funds for Oxfam.

MODEST MOUSE
2006–2009
What Johnny did: Marr originally began producing the Washington-based band, but joined for "endless touring" and one album, 'We Were Dead Before The Ship Even Sank' and one EP, 'No One's First And You're Next'.

THE CRIBS
2008–2011
What Johnny did: In early 2008, Marr was helping The Cribs with songwriting. He guested with the band during the NME Awards Tour that February, soon became a full-time member, and owned fourth album 'Ignore The Ignorant'.

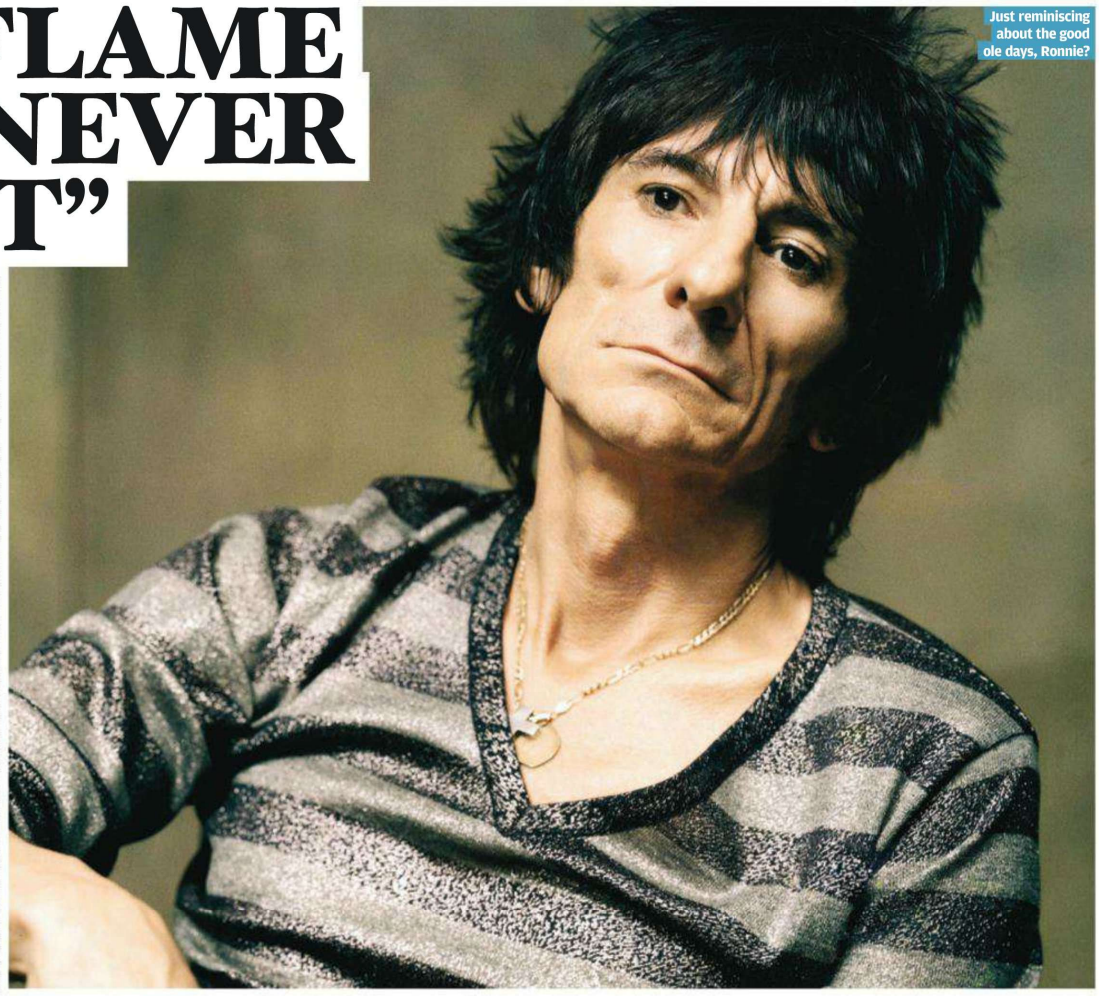


Where's Johnny? Clockwise from top left: The Smiths, The Healers, Modest Mouse and The Cribs

DAVID EDWARDS, REX, GETTY, RICHARD JOHNSON

"OUR FLAME WILL NEVER GO OUT"

***Ronnie Wood** talks us through all the burning issues: the high prices for Stones tickets, that Glasto rumour, and the next Rolling Stones album (yes, you heard right)*



Just reminiscing about the good ole days, Ronnie?

Following widespread dropped jaws over the cost of seeing The Rolling Stones at their O2 live dates next month, we decided to ask Ronnie Wood, the band's legendary guitarist, if he thought £90 to £375 a pop was too expensive. His answer? "I know I'd pay it! I've never actually paid for a concert, but [for] the theatre I've paid top dollar." Besides, says Wood, the money is being well spent: "We've spent so much so far on just rehearsing in Paris, and the stage is going take many more millions. We've got to make something ourselves – we don't work very often!"

After the four gigs in London and New Jersey, Wood confirms that the band are considering further touring. "We're all just waiting to see how these gigs go, the O2 ones and the ones in New Jersey," he says. "We're all human, we've all got to see how it goes, starting the big engine again after five years. It's a bit like an Aga, where the flame is always there and it's never quite gone out – but it's bloody hot in that oven!"

The Stones have the combined age of a woolly mammoth's tusk. Are they match-fit for a big tour?

"I don't know if we really want to schlep around the world because it's very wearing on you, but the music and the audiences are such a reward, the adrenaline is something you can't fight. So hopefully, I'll go for it. I'll go for the duration."

Indeed, says Wood, the band miss touring when they're apart.

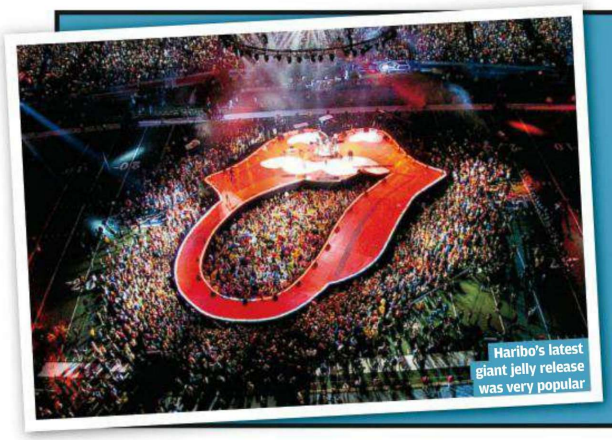
"We've all been wandering around like fish out of water. Every night at 9pm, it's, 'What am I going to do? I've just woken up!' You can't get to sleep until 3am. I think that's the reason we make solo albums, to keep the chops together so you're not totally ice-cold going back into it. Keith Richards, Charlie Watts and I and were saying the other day that our hands are not even sore at rehearsals – and we've been really going for it." Around 600 fans saw evidence of this at a warm-up show in Paris on Thursday night.

> *"Glastonbury is the ghost of Woodstock"*
> RONNIE WOOD

Emily Eavis has said that the Stones are on her hitlist for Glastonbury 2013, but has a Glastonbury festival slot been talked about? "There's been no mention of that [within the band] but I'm going to bring it up," says Wood. "They'll probably go, 'Get out of here, Woody, shut up, no!' But I don't care, I always take risks like that, so I'll put it forward. I have great respect for [Glastonbury] because it is an institution, that frolic in the mud... the ghost of Woodstock, I regard it as."

Wood says The Stones have rehearsed around 80 songs, so fans should expect a set spanning from debut hit 'Not Fade Away' to new tracks 'Doom And Gloom' and 'One More Shot' found on forthcoming compilation 'GRRR!'. Wood hopes there'll be a full new Stones album in the future too, if time allows. "There's new songs in the air, but you want to satisfy the appetite of the band being seen live, [and] it's another whole can of worms to go back in the studio and start creating. It's very time-consuming and we don't have much time, folks! But I think there is enough for a new album, keeping Keith and Mick happily working together again and really getting on great... I'd leave that songwriting machine to get going. They'll probably turn round to me and say 'OK, we're going in the studio next March', or whatever it might be, and I'll be ready, we'll go cut an album."

Let's hope that day comes soon.



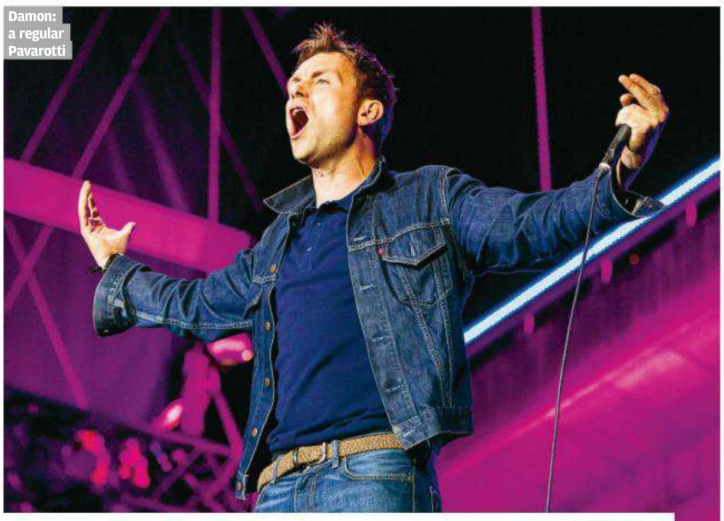
Haribo's latest giant jelly release was very popular

LIPS, INC

Got a ticket for the O2 Arena? Gonna bid £22,000 for a pair on eBay? You're in for a treat

According to Ronnie, your O2 ticket hard-earneds are being very well spent. Rumours that the band would be playing inside an enormous lips and tongue stage set are apparently correct, with Wood confirming the shows would "echo the Superbowl" in 2006, when the band played on a stage shaped like their logo, with a fabric tongue over the moshpit. "I loved that stage when we played in the mouth," says Wood, "but it's gonna be a much better, more streamlined action, with all the active parts. It surprises us to see the stuff that's in concept now."

GETTY/SPORTS ILLUSTRATED


Damon: a regular Pavarotti

HYDE PARKED?

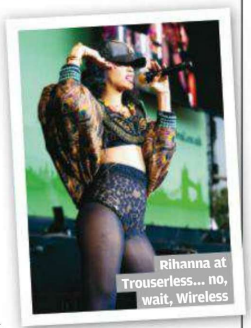
Promoters Live Nation lose the tender for flagship gigs in Hyde Park

In August, *NME* launched an investigation into why Blur's Hyde Park show was *so bloody quiet*, asking if the London park was simply not a feasible gig venue due to the opposing needs of local residents, The Royal Parks' managers and gig-goers. Last week, promoters Live Nation – the company behind Wireless, Hyde Park Calling and 2012's Blur gig – announced they would no longer be staging concerts in Hyde Park. The reason, say Live Nation, comes down to money: their bid for the 2013–17 tender was rejected by Royal Parks, ending a 15-year relationship.

"They're public servants, so they're not allowed to say [that it was money], but it doesn't take a genius to work it out," says John Probyn, Chief Operating Officer of Live Nation Music UK. "No promoter could go in and decently run a gig for more than we offered. Maybe someone doing something like Latitude would be more aesthetically pleasing to the park but [the promoter is] not going to make money out of that. The only way you're going to do it is putting on big headline acts, selling a lot of tickets at a high ticket level."

Probyn also says a long battle with local residents made staging shows there difficult. "In Hyde Park you've got so many different and varied residents and committees and some of them are very influential: councillors, lawyers, barristers, politicians... it's a minefield."

Probyn is the man who had the dubious honour of cutting the power to Bruce Springsteen and Paul McCartney when they over-ran the noise curfew at this year's Hyde Park Calling. "It was a horrible decision but I had no choice," he says. Since the Blur gig, he claims to have worked out a way of reorganising the site so that the volume of a concert could be raised. "We changed the configuration so not only could we *reduce* the [noise] pollution, we could actually turn the volume *up* inside the arena."


Rihanna at Trouserless... no, wait, Wireless

The plan will not be put into action. Instead, Live Nation are investigating other London sites. "I'm really excited," he says. "It's different to Hyde Park."

> *"Hyde Park was our Madison Square Garden"*

James White, chair of the local Belgravia Residents Association, says that local residents have reacted "as expected", though the process is continuing. "No-one minds the odd festival but there were too many too often," he says. Probyn counters that the number of consecutive events allowed them to keep production costs – and thus ticket costs – down.

The Royal Parks refused to go into details, offering the following statement: "The tender process for the contract to manage concerts in Hyde Park from 2013–17 is ongoing so it would not be appropriate for The Royal Parks to discuss any details related to it."

Whatever happens, Probyn is remorseful about losing Live Nation's centrepiece venue. "Hyde Park was our Madison Square Garden. The venue, the name... Everyone wants to play there. Or rather, they did want to play there, before the adverse publicity."

*CORRECT ON OCTOBER 25 PHOTOS: RICHARD JOHNSON, DEREK BREMNER

PLACE YOUR BETS, PLEASE!

Thinking of having a flutter on the Mercury Prize? We asked bookmakers William Hill for some tips

THE FAVOURITE
ALT-J
Odds: 13/8
William Hill says: "They are by far the red-hot favourite, Alt-J. They've attracted over 60 per cent of bets placed and are easily the biggest mover in the market. This is their debut album and it certainly has the feel of a potential winner about it."

Alt-J: an awesome car park

WORTH A PUNT
RICHARD HAWLEY
Odds: 6/1
William Hill says: "Richard Hawley is very popular within the industry. He has been nominated for the Mercury Prize before and this is his best chance of picking up the prize. I also recommend a cheeky quid on Michael Kiwanuka – he stole the show on shortlist day and is seriously overpriced at 16/1."

RANK OUTSIDER
ROLLER TRIO
Odds: 20/1
William Hill says: "Roller Trio and their self-titled debut album are the big outsiders. The Mercury Prize shortlist is strong this year with a load of contenders and we put a line through their chances after listening to the first track."

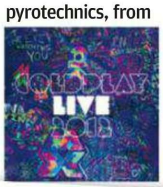
RUNNERS & RIDERS*

Alt-J 13/8
Richard Hawley 11/2
Django Django 6/1
Plan B 7/1
Jessie Ware 8/1
Ben Howard 12/1
The Maccabees 12/1
Field Music 16/1
Michael Kiwanuka 16/1
Lianne La Havas 20/1
Roller Trio 20/1
Sam Lee 20/1

DON'T TOUCH IT WITH A BARGEPOLE
SAM LEE
Odds: 20/1
William Hill says: "We enjoyed Sam Lee's album 'Ground Of Its Own' but he has been friendless in the market, attracting less than one per cent of total bets. He has a similar chance of winning the prize as England have of winning the football World Cup in 2014."

NME EXTRA WIN COLDPLAY LIVE DVDS!

Coldplay are set to release a live DVD of their epic Mylo Xyloto tour on November 19, and we've got 20 copies to give away. You can relive the magic, complete with spangly wristbands and pyrotechnics, from the band's shows at Stade de France, Paris, Montreal's Bell Centre and the band's headline Glasto 2011 set.



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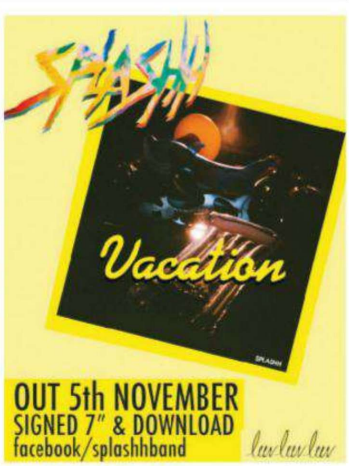
Go to your smartphone's app store and type in "QR reader". Download and launch the QR reader and scan the QR code on this page to get extra features, info and video footage. You will be redirected to exclusive extras. *Mobile network and/or Wi-Fi charges may apply. If you haven't got a smartphone, go to NME.COM/extra*

"And it was all... multicoloured"



KESHA: BLOOD, PEE, GHOST SEX AND ME

With new album 'Warrior' and an autobiography on the way, the pop wildchild addresses some of the more salacious rumours about her...

Ke$ha's new clothing range is available at Primark now

Ribena tastes weird these days

RUMOUR 1 SHE HAD SEX WITH A GHOST

TRUE

"It happened when I was living in this flophouse in Laurel Canyon. I've always been open to the supernatural and in this house, it was really obvious there was something going on. It got more and more intense over the course of the year. It started waking me up at night. I found a snake under my pillow. I used to get woken up at 3am with crazy shadows on the walls, outlines of men. It was a really dark, sexual thing happening there."

RUMOUR 2 SHE DRANK BLOOD FROM A HUMAN HEART

TRUE

"Yeah, that was real, too. I did it onstage in Sydney. I think I was hanging out with Alice Cooper too much. I was just really inspired. There wasn't any good reason behind it."

RUMOUR 3 SHE LIKES TO PISS IN PUBLIC

TRUE

"I got in a lot of trouble with my management for tweeting a picture of me peeing, because I pee on everything. It's not a big deal – it's not like I was pooping!"

RUMOUR 4 SHE TURNED A FAN'S TOOTH INTO AN EARRING

TRUE

"I tweeted for my fans to send me their teeth and got over a thousand, so I've made lots of jewellery out of teeth. What's the weirdest thing I've ever been sent? A bloody knife. One of my fans said if I wasn't his then I would be no one's and he would come and take me. I'm kind of scared he's gonna make me into a lamp."

RUMOUR 5 SHE GAVE FLAMING LIPS SINGER WAYNE COYNE A TATTOO

TRUE

"Wayne is insane, and he's my musical soulmate. He showed up at my house with a van full of men after we talked on the phone once and I gave him his first tattoo. It's a smiley face on the bottom of his toe. We bonded. We text every day."

SLASHING PUMPKINS

Rock music and Halloween go together like eye of newt and toe of frog, so we asked Slash to give us his tips on how to do Halloween the rock legend way

LET SOMEONE ELSE DECORATE YOUR HOUSE

"My wife goes balls-to-the-wall decorating, having parties and getting into the Halloween spirit. We have some really cool, larger-than-life hanging ghouls that we put around the outside of the house."

LET SOMEONE ELSE CARVE THE PUMPKIN

"I'm pretty good at pumpkin carving, but I'm lazy. I'll do it if I'm asked to do it, but if I can avoid it, I will. The operation of carving a pumpkin is pretty obvious. It's just a matter of motivation."

LET SOMEONE ELSE DEAL WITH THE TRICK-OR-TREATERS

"The neighbourhood I live in is a major Halloween destination, so I go out trick-or-treating and leave whoever doesn't feel like it at home. Do I play tricks? Not in recent years..."

DRESS UP AS YOURSELF (BUT ONLY IF YOU'RE SLASH)

"I'm tired of coming up with new ideas, so I just go as me. It's usually really funny because I'll go to a Halloween party and run into two or three other people who are dressed as me."

REX

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THE BEST OF NME VIDEO.COM THIS WEEK

PLACEBO EFFECT
http://bit.ly/WIK2u9
To celebrate the release of new Placebo EP 'B3', we look back at the band's 10 best songs so far. Do you agree with the top spot?

GANDHI LIVE
http://bit.ly/QwsyMv
Blow the cobwebs away with Enter Shikari's storming live video of 'Gandhi Mate, Gandhi' from their Hammersmith show in March.

AGGRESSIVE FILTH
http://bit.ly/VoEfVk
Extreme metal legends Cradle Of Filth sit down to discuss their new album, relocating their aggression and getting their groove back.

DON THE ROAD
http://bit.ly/TzvFaE
Bedford four-piece Don Broco recorded a special on-the-road tour diary for *NME.COM*. Find out what they got up to backstage.

THE DEBATE

IS MUSIC A BATTLEFIELD?

Jake Bugg called his Number One a victory over "that X Factor shit". Is music a battle of good vs evil? ***Siân Rowe*** *and* ***David Renshaw*** *come to blows*

DAVID: So, Jake Bugg is at Number One in the album charts, outselling Leona Lewis and continuing a run of guitary chart-toppers from The xx, Mumfords, The Vaccines and The Killers. It feels like this is the start of a sea-change in music. Bugg himself has said that it is his job to "keep that *X Factor* shit" off the top of the charts. Someone needs to do it. Siân, don't you think it's refreshing to see someone with real talent leading the charge for guitar music?

SIAN: I know what you're thinking, David. Maybe it'll start a turf war! Parkas versus bomber jackets! Spike heels versus shell-toe trainers! But let's look at recent history. In 2011, the only "*X Factor* shits" in the top-selling albums of the year were Olly Murs and One Direction. In the mix there was Gaga (talent!), Rihanna (talent!), Adele (talent!) and Noel G (talent!). Foo Fighters had a Number One, so did Arctic Monkeys, and even Kasabian got away with the worst album title since The Kooks' 'Konk'. Did a rock war start? No. Are The Vaccines going to unite with Mumford & Sons and take out anyone wearing those stupid shutter glasses? No. It was self-destruction that took out LMFAO (third best selling single of the year), not the mighty hammer blow of rock.

DAVID: Yeah, but a musical landscape dominated by David Guetta, Olly Murs and Emeli Sandé needs some kind of opposition. It's great to see Jake sticking his flag in the ground and taking things back in the name of artists who got their break outside of TV talent shows and telly ads. I'm all for iPod culture but it would be sad to see old-school musical rivalries die out completely. I'm not suggesting a protest at T4 On The Beach next year, but this current period of genuinely great music being really popular is something to be celebrated, surely.

> *It's great to see Jake Bugg sticking his flag in the ground*

SIAN: I'm very sorry to break it you David, but you do know a Jake Bugg track is on the Greene King IPA advert? Ouch – singing about a beer that's sold in pubs near motorways. It's interesting what you say about iPod culture, though. I think people are still, on the whole, tribal about music (even if they'll drunkenly admit to knowing the 'Gangnam Style' dance). Take Enter Shikari fans, or Beliebers, Directioners and Sheeran-ers. And about that T4 protest – is there anyone other than Jake Bugg who can lead the charge and 'occupy' pop? I don't think he can do it alone.

DAVID: Of course! There's no reason why the success of Jake Bugg et al won't find an army of followers rejecting LOL-pop for something a bit more fulfilling and long lasting. Add new bands like Savages, Palma Violets, Swim Deep and Peace to the mix and there's a frontline of rising stars who are making people proud to be into indie right now. I'm all for getting on with everyone (I'll even stretch to a group hug if you like) but if anyone puts Nicki Minaj's 'Pound The Alarm' on the stereo, it's time for them to leave.

SIAN: You know, I just don't think there's anything wrong with being greedy. Why not have the best of pop, hip-hop, rock, dance and internet stuff of no discernible genre? Saying that, if we have to choose a tribe, can you put me down for hardcore punk: they're passionate, they've the got best hair and they have low hygiene standards. My kind of guys...

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Miss Haze: air corn-on-the-cob is the new air guitar

MEET RAP'S NEW MOUTH

Angel Haze's debut single claimed that she "runs New York". Next on her list – us!

Rapper Angel Haze is the self-proclaimed best in the business. Her latest mixtape, 'Classick', including the frank and revelatory 'Cleaning Out My Closet', proves she's fearless too. Now setting her sights on UK success, here's why we'll be powerless to resist.

SHE ALREADY 'RUNS' THE BIG APPLE

"The whole point of the song 'New York' is to actually convey that I am a threat to everyone. Not just to single females, but to boys too. I'm inspired by New York: it's where I live, where I write. I actually wrote 'New York' exactly as it says in the song: "*Rooftop Brooklyn on Covert Street*". We put it out and no-one had the expectation that it would blow up the way it did."

SHE KNOWS HOW TO GET INSIDE YOUR BRAIN

"I studied psychology, and what I learned from that was how human behaviour is crazy. You have to be smart to be able to manipulate how people respond to anything. I'm a little bit of a right-brain and left-brain thinker, and I think that's helped."

SHE'S MASSIVELY CONFIDENT

"I talk explicitly about being the best all the time. If anyone asks who's the best rapper, I'm like, 'Me!' I'm not going to give someone else credit! Why would I do that?! Hip-hop is a competition, and everyone thinks they're the best. But a lot of people don't get that a lot of what I say is actually sarcasm. Don't take me too seriously, but don't take me too lightly 'cos I'll kick your ass."

SHE SAYS SHE'S AN "ASSHOLE"

"I focus on just being me all the time. I came from unknown, to wanting to be a neuroscientist, to listening to Missy Elliott and wanting to be a rapper. It's a hard journey, so you have to be hard. I want people to feel empowered by my tragedy or my triumph. It's all about being enlightening, and sometimes being an asshole."

SHE'S GOT COMPANY

"There are a million female rappers! The cosmic shift is happening. But I don't want to work with any of them. Artists all have different processes. In our industry, especially in America, the egos are dramatically insane. I don't have an ego, I just don't deal with other people's bullshit."

THE RAP PACK *Meet Angel's mouthy competition*

AZEALIA BANKS
Harlem, NY
Hit '212' secured her place atop our Cool List in 2011. She's had Twitter meltdowns about her hair, rap and 'the media'. Rap's new diva is born.
Key line: *"I guess that cunt gettin' eaten"* – '212'

KREAYSHAWN
California
Blowing up after 'Gucci Gucci', Kreay has started beef with hip-hop mogul Rick Ross and released an ace track about booties.
Key line: *"I got the swag and it's pumping out my ovaries"* – 'Gucci Gucci'

LOLA MONROE
Washington DC
Described as "better than Nicki Minaj" by Wiz Khalifa, Lola was up for Best Female Hip-Hop Artist at the BET Awards in 2011.
Key line: *"I'm a bad bitch/Diamond-covered muzzle"* – 'Dark Red Lipstick'

KILO KISH
Brooklyn, NY
Part of experimental mob KoolKatsKlub, Kilo is Tumblr's darling, and describes her music as 'creep wave'. A$AP Rocky is a fan.
Key line: *"Make me shine like disco lights"* – 'Navy'

IGGY AZALEA
Sydney, Australia
The model and rapper was the first woman and non-American to make the iconic XXL Freshman One To Watch list in 2012.
Key line: *"White girl team, full of bad bitches"* – 'My World'

NEWS OF THE WEIRD
FROM THE NME NEWSROOM

KORMA POLICE
Radiohead's Jonny Greenwood has revealed he enjoys looking after chickens in his spare time. The guitarist reports that his brood are "pretty good layers" and their "eggs taste great", but it "all goes a bit crime scene" when foxes get inside the coop.

U-WHO?
Neil Young displayed a startling lack of cultural awareness during a webchat on October 24. A fan asked what he thought of the band Foster The People, adding that Bono is a fan. "Who is Bono?" replied Young. Presumably he's never heard of Foster The People either.

'BABY'-SIZED?
Justin Bieber is being sued by a Michigan man who claims the pop prince stole his credit card and used it to pay for penis enlargement surgery and cocaine. The unnamed claimant also alleges that Usher sodomised him with a firework. Good luck with that.

Bieber: going large?

DIVINE COMEDY
US TV network CBS has announced it has commissioned a sitcom named after Nirvana's hit 'Smells Like Teen Spirit', which will follow a family of generation X parents and their children. That sound is Kurt shooting himself again.

BLUE MOAN-DAY
Jay-Z and Beyoncé lost a court battle to trademark the name of their baby, Blue Ivy, following a challenge from a Boston events company. The couple had hoped to launch a range of Blue Ivy baby products. They probably should have called her something really odd. Oh, wait...

"All the trademarked babies..."

DAVID EDWARDS, EMILIE BAILEY, DEREK BREMNER, GUY EPPEL, REX

BACK IN THE CLOSET

*It's been a long wait, but **R Kelly** is bringing his hip-hopera back to a screen near you*

R Kelly: the new Alfred Hitchcock?

R Kelly confirmed last week that his famous "hip-hopera" saga *Trapped In The Closet* is to return on November 23 after a five-year hiatus. As fans gear up for more sex, lies and midget strippers, here's a rundown of the online video series' most wonderfully batshit-insane moments to date.

CHAPTER 1 TRAPPED IN THE CLOSET!

BEST LINE: *"He opens the dresser/I pull out my Berretta!"*

WTF MOMENT: Kelly, as Sylvester, hides in the closet from the husband of the woman he woke up with, but is betrayed by his ringing mobile, prompting the immortal falsetto, *"I tried my best to quickly put it on... VI-II-III-BRAAATE"*.

CHAPTER 2 GAY CLERGYMEN!

BEST LINE: *"I closed my mouth and swallowed spit/And I'm thinking to myself, 'This is some deep shit!'"*

WTF MOMENT: Thought being a man of God meant not having affairs with men called Chuck? Think again. Pastor Rufus, devastated to discover his wife's dalliance with Sylvester, reveals the shocking truth while R Kelly looks on in total confusion like a drugged baby seal.

Come on man, at least look like you're enjoying it!

CHAPTER 4 SEX SEIZURES!

BEST LINE: *"The next thing ya know, she starts going real wild/And starts screaming my name/Then I said baby, we must slow down/Before I bust a vessel in my brain"*.

WTF MOMENT: So intense is his sex with partner Gwendolyn, Sylvester must stop before his brain explodes. Don't you hate it when that happens?

GETTY

CHAPTER 7 GUN FIGHTS AND SPATULA-WIELDING PENSIONERS!

BEST LINE: *"Twan opened the door and it's Rosie the nosy neighbour.../Ooh, with a spatula in her hand/Like that's gon do something against them guns..."*

WTF MOMENT: Gwendolyn's ex-con brother Twan has been accidentally shot, prompting next-door neighbour Rosie to rush round with a spatula.

Gangsters ain't what they used to be

CHAPTER 10 MIDGET STRIPPER UNDER THE SINK!

BEST LINE: *"What I'm about to tell you is so damn twisted/Not only is a man in the cabinet/But the man is a midget... [echoes] midget... midget..."*

WTF MOMENT: Policeman James – Omar from *The Wire* – returns home to discover his wife cheating on him with an asthmatic midget stripper. Hiding under his kitchen sink, the midget shits himself (a storyline strangely overlooked by *The Wire*).

All in the game: Omar from *The Wire* (left)

Bonnie 'Prince' Billy (right) on the beat

CHAPTER 15 BONNIE 'PRINCE' BILLY TURNS UP!

BEST LINE: *"Well, well, well, if it ain't Laverne and Shirley..."*

WTF MOMENT: Oddball folk troubadour Will Oldham – best known as Bonnie 'Prince' Billy – cameos as a cop called Sgt Platoon, carrying out a drug bust. Sadly, there's no sign (yet) of this brief collaboration evolving into a longer-term Oldham-Kelly musical partnership.

CHAPTER 21 MOBSTER BEEF!

BEST LINE: *"Sylvester, I'm not about to sit here and take this shit from the blob father!"*

WTF MOMENT: Twan trades insults with Italian mob boss Joey over a plate of spag bol, because... why not? Joey wins the sparring battle though with ice-cold put-downs including "LL Fool J!" and, "Mama said knock you out... the fuck outta here!"

CHAPTER 22 MYSTERIOUS PACKAGES!

BEST LINE: *"Cathy what the hell is going on, and what's up with this rumour I'm hearing about some fucking package?"*

WTF MOMENT: It becomes apparent that all the characters now have AIDS, referred to as "the big package". No, really. You couldn't make it up. Unless you're R Kelly, of course. Roll on the next 20 chapters...

THE NME CHART

1	7	KODALINE 'ALL I WANT'	Sony
2	3	DJANGO DJANGO 'LIFE'S A BEACH'	Ribbon Music
3	6	ALUNAGEORGE 'YOUR DRUMS, YOUR LOVE'	Sony
4	20	EVERYTHING EVERYTHING 'COUGH COUGH'	Geffen
5	5	JAKE BUGG 'TWO FINGERS'	Mercury
6	9	BASTILLE 'FLAWS'	Virgin/EMI
7	23	THE LUMINEERS 'HO HEY'	Dualtone Music
8	16	THE KILLERS 'MISS ATOMIC BOMB'	Island
9	14	THE GASLIGHT ANTHEM 'HERE COMES MY MAN'	Mercury
10	18	MUMFORD & SONS 'I WILL WAIT'	Island
11	28	BENJAMIN FRANCIS LEFTWICH 'IN THE OPEN'	Dirty Hit
12	NEW	THE XX 'CHAINED'	XL Recordings
13	2	ALT-J 'SOMETHING GOOD'	Infectious
14	NEW	TWO DOOR CINEMA CLUB 'SUN'	Kitsuné Music
15	10	OF MONSTERS AND MEN 'LITTLE TALKS'	Island
16	17	KEANE 'DISCONNECTED'	Island
17	19	THE JOY FORMIDABLE 'CHOLLA'	Atlantic
18	NEW	LITTLE COMETS 'A LITTLE OPUS'	Dirty Hit
19	4	ADELE 'SKYFALL'	XL Recordings
20	11	ALABAMA SHAKES 'I FOUND YOU'	Rough Trade

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

RADAR

BOOZE, PIZZA... AND NEW BANDS. RADAR CATCHES 2012'S HOTTEST BREAKING ACTS AT NEW YORK'S CMJ FESTIVAL

CMJ SPECIAL

Edited by Matt Wilkinson

◂DEAP VALLY

LOWER EAST SIDE, MANHATTAN

SATURDAY, OCTOBER 20, 2PM

After a brunch-time set at Manhattan's Cake Shop, Deap Vally charge through the streets of New York City, a bit like Godzilla only with sequins, feathers and blow-dried hair. Their first prey is Penny, an unassuming cocker spaniel. "I'm gonna marry that man for his dawwggg," drawls Lindsey about the dog's equally unassuming owner. Then they buy the world's biggest ice-creams before hailing a cab to Brooklyn to take in the skyline. For Valley girls, they sure know how to run this city...

Sod the US election: there's a buzz-band blitzkrieg taking over the Big Apple. For an entire week in late October, NYC is awash with unsigned and just-signed newcomers, all playing shedloads of shows in the name of *getting noticed*. Handily, the sprawling multi-venue shindig is also an excuse for everyone to have a monumental piss-up, meaning you can't actually turn a corner without bumping into one of Deap Vally snogging the face off some randomer, Savages bawling their eyes out (despite stunning everyone they play to) or Har Mar Superstar *still* trying to make it.

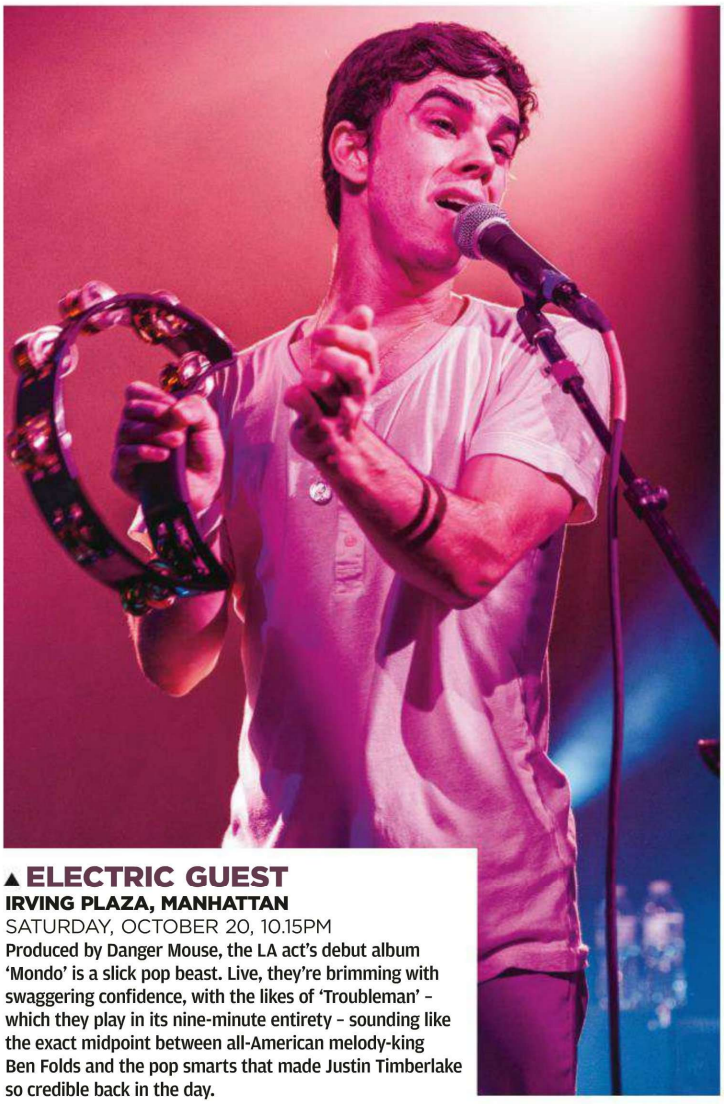
It was CMJ last year that sent Alabama Shakes into the big league, and this time around the competition was equally impressive. From plucky Brits such as Daughter doing us proud, to future Yank heroes Merchandise, Visuals and Ratking showing their jaw-dropping potential, here's *Radar*'s guide to the best from the fest...

◂RATKING

GLASSLANDS GALLERY, BROOKLYN

FRIDAY, OCTOBER 19, 8.45PM

Ratking leader Wiki looks somewhat peaky before his set, thanks to a day spent puking his guts up. You'd never know it when he takes to the stage, though, spitting rhymes through chipped teeth over psychedelic beats. Harlem's Ratking are the antidote to the New York City bratpack (A$AP, Joey Bada$$), and take their cues from D12 and Beastie Boys. Throw in some spaced-out visuals and it's obvious they're a different beast entirely.



▲ ELECTRIC GUEST

IRVING PLAZA, MANHATTAN

SATURDAY, OCTOBER 20, 10.15PM

Produced by Danger Mouse, the LA act's debut album 'Mondo' is a slick pop beast. Live, they're brimming with swaggering confidence, with the likes of 'Troubleman' – which they play in its nine-minute entirety – sounding like the exact midpoint between all-American melody-king Ben Folds and the pop smarts that made Justin Timberlake so credible back in the day.

◀ MAC DEMARCO

92YTRIBECA, MANHATTAN

SATURDAY, OCTOBER 20, 9.45PM

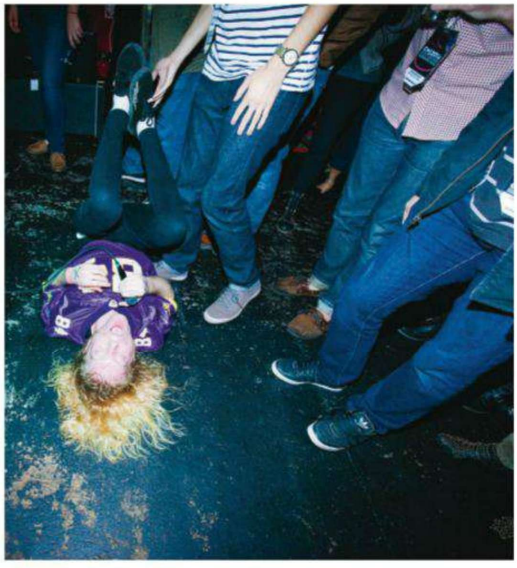
"I'm Mac DeMarco and this song is called 'Suck My Cock'," says the hillbilly from Edmonton, Alberta, before the band break into 'Baby's Wearing Blue Jeans'. Mac looks like he hasn't washed in about three months, but he could still charm the pants off your grandma with one flash of that gap-toothed grin and a few ragged rock'n'roll songs.

▶ THE ORWELLS

PIANOS, MANHATTAN

FRIDAY, OCTOBER 19, 1.30PM

What would the author of *1984* make of a bunch of teenagers nicking his name and rhyming "*push-up bra*" with "*chick I saw*"? If Chicago's Orwells lack literary panache, they wholly deliver in ramshackle indie. At one point, straggly haired frontman Mario Cuomo pretends to shoot himself with his microphone while singing about serial killers and kitchen knives. It's chaos.



▲ SAVAGES

BROOKLYN BRIDGE

THURSDAY, OCTOBER 18, 2PM

"Fucking crackling, right?" asks Savages' Jehnny Beth during the band's debut American gig, pointing to her microphone. It's more likely just the din from everyone outside, scrapping to get into Brooklyn's hottest show. The following day, *Radar* catches up with the band by the East River, where emotions are still running high from the night before. That'll be the result of hype realising itself across the Atlantic, then...

▲ DAUGHN GIBSON

KNITTING FACTORY, BROOKLYN

THURSDAY, OCTOBER 18, 8.30PM

Someone's blowing bubbles at Daughn Gibson. It's the kind of humour you wouldn't associate with the Pennsylvanian former trucker's badass crooning, which he sets to scuttling beats and melancholy piano. But then, tonight *is* different. Gibson's in rambunctious form, his eyes wide, his mouth aghast in comic horror. "That's spooky," comes a voice from the floor. Looking for a Halloween jam? Daughn's your man.

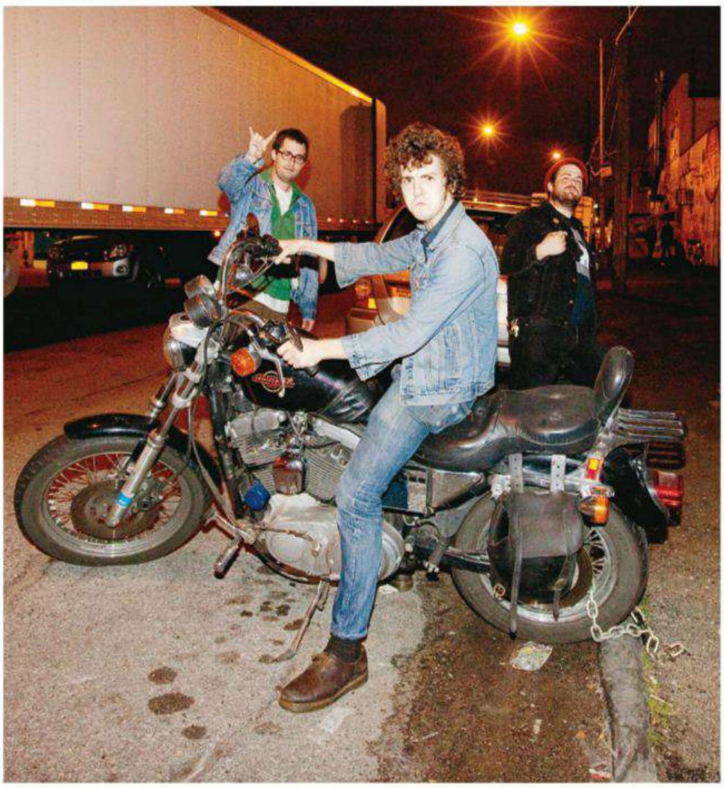
WORDS: MATT WILKINSON, HAZEL SHEFFIELD, PAUL SMITH. PHOTOS: RICHARD JOHNSON, RACHAEL WRIGHT, GUY EPPEL

▲ MURALS

MERCURY LOUNGE, MANHATTAN

TUESDAY, OCTOBER 16, 8PM

Despite their West Coast sound, this five-piece come from a town buried deep in America's South. Onstage, they're a curious amalgamation of those two facets – all backwards-turned caps, but with songs that build into dreamy psychedelia. 'Eyes Of Love', a favourite from their July album 'On A Passing Cloud', is the standout – it floats high with its cute waltzing glockenspiel, as the band barely tear their gaze from the middle distance.

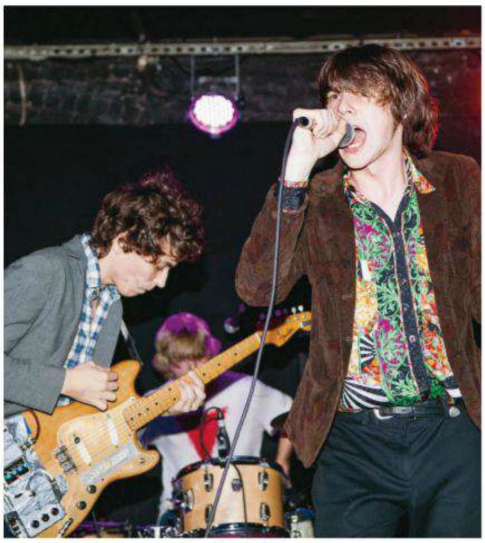


▲ NUDE BEACH

THE ACHERON, BROOKLYN

THURSDAY, OCTOBER 18, 10PM

Playing way off the beaten track in a Brooklyn dive bar, the NYC-based trio have clearly been mainlining classic Elvis Costello (not a bad thing, if you were wondering). What's more, fantastically named singer Chuck Betz's ear for a fine melody is matched wholesale by his snarl – vicious, bruised and refreshingly pissed off.



◀ FOXYGEN

MERCURY LOUNGE, MANHATTAN

TUESDAY, OCTOBER 16, 10PM

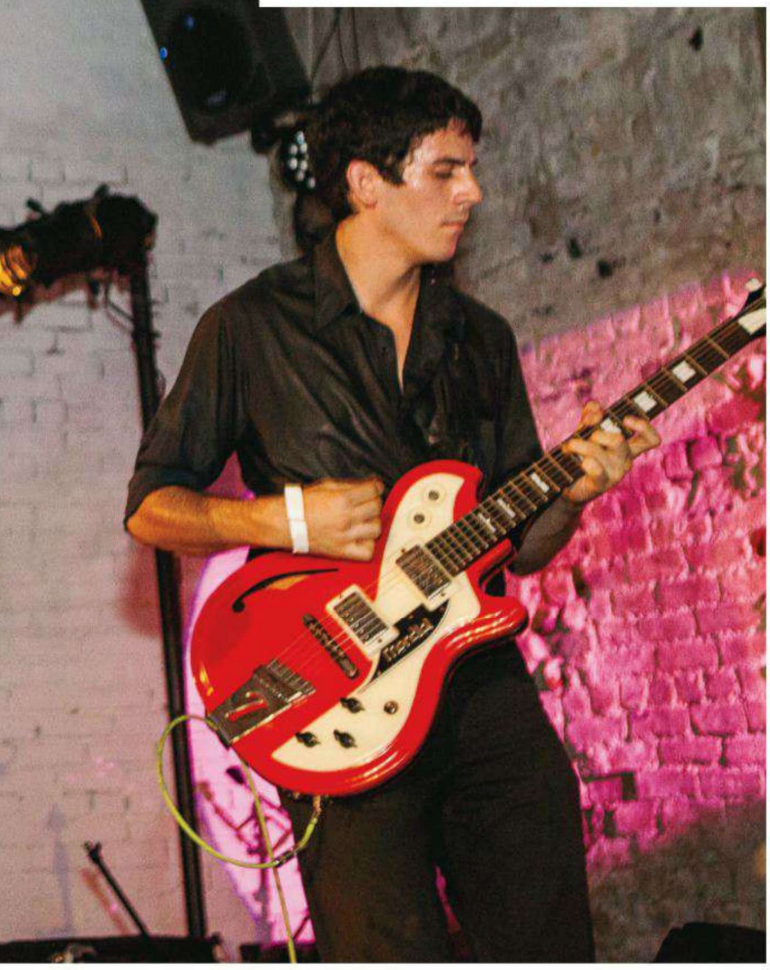
"This is the dynamic of the band," announces Foxygen guitarist Jonathan Rado mid-gig. "I promote, and he comes out here and rambles about lampshades." He points to singer Sam France, who's spent most of their set looking bemused, and yes, rambling about "*dinosaur skeleton lampshades*", whatever they are. Nevertheless, France is a vacant-eyed hero of a frontman. And Foxygen, with their precocious, revivalist rock'n'roll, are one of the best live acts around.

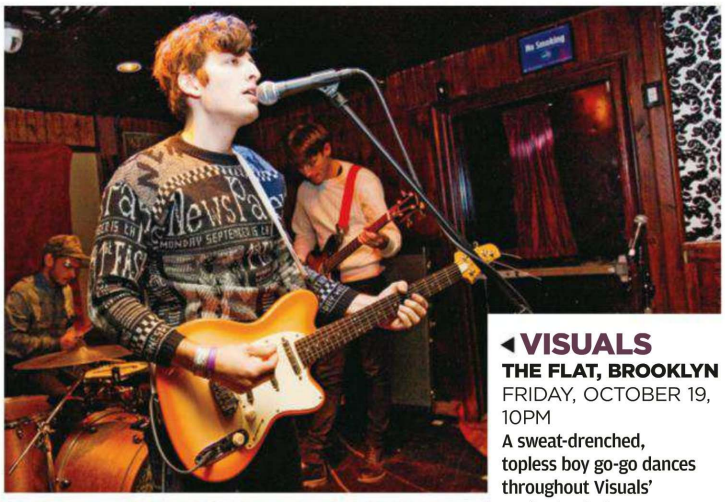
▼ MERCHANDISE

VILLAIN, BROOKLYN

FRIDAY, OCTOBER 19, 10.30PM

At a rough guess, there are about 300 people queuing around the block to get in to see Merchandise tonight. *Radar* is forced to join them, watching the start of their 30-minute set through an open door before being snuck in to get the full gist of what's on offer. And boy, is it worth it. Frontman Carson Cox bleeds coolness – an enigmatic, heroic singer who you can't help but feel is destined for great things in the coming months. Much like his band, in fact.



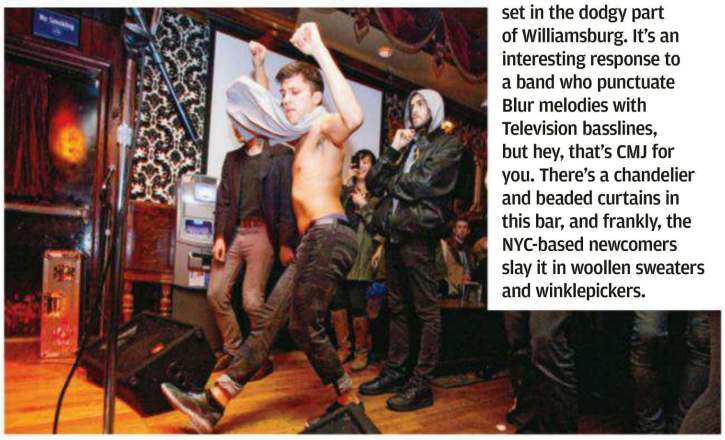


◀ VISUALS

THE FLAT, BROOKLYN

FRIDAY, OCTOBER 19, 10PM

A sweat-drenched, topless boy go-go dances throughout Visuals' set in the dodgy part of Williamsburg. It's an interesting response to a band who punctuate Blur melodies with Television basslines, but hey, that's CMJ for you. There's a chandelier and beaded curtains in this bar, and frankly, the NYC-based newcomers slay it in woollen sweaters and winklepickers.



▶ SKATERS

SHEA STADIUM, BROOKLYN

TUESDAY, OCTOBER 16, 9.45PM

There's nary a Yank in the room as Skaters take to the stage. Instead, the entire British contingent of CMJ has come out to see the band The Strokes keep tweeting about. They're fashiony – of course – with a couple of models in the line-up, as well as Josh Hubbard (ex of The Paddingtons). Style over substance, then? Maybe, at times. But on the likes of the sublime EP highlight 'Schemers', it's not *too* difficult to see the potential on view here.

▶ DAUGHTER

KEXP, UNION SQUARE BALLROOM

WEDNESDAY, OCTOBER 17, 9.30AM

Taking a break from playing packed-out shows, the new 4AD signings record a live session for Seattle's KEXP. On record, singer Elena Tonra's voice whispers like Lucy Rose, but live she's more enigmatic, her light eyes glinting as hush descends on those lucky enough to be present.

15th Annual Rally

twisted firestarters

They hate the mainstream, they *really* hate Katy Perry, they've been homeless for years and they're powered by sicko fantasies of death and pain. **Alex Miller** joins **Crystal Castles** in America as they prepare their disturbing third coming

PHOTOS: MATT SALACUSE

"Is that a real question?" Ethan Kath shrugs.

Yes.

"Really?"

Yes. So Crystal Castles, how often do you brush your teeth?

I've flown all the way to Texas to interview Crystal Castles for their first NME cover feature in four years. The main reason being: Crystal Castles are still here, more ebullient and successful than ever. For a band who were written off as a proto-hipster gag seven years ago, they've not done too badly. New album 'Crystal Castles III' is out on this month, everyone expects it to be their biggest record yet, a couple of months ago they slayed about 40,000 fans at Reading and Leeds, and they've just sold out the O2 Academy Brixton in London – none of which is supposed to happen to an esoteric pair of delinquents. So everyone wants to know about all of that. And also how often they brush their teeth.

So, how often? "Often," says Ethan from the back of his tourbus parked up at Austin City Limits festival. "Dental hygiene is important." "Do you know how much that shit costs if you fuck it up?" agrees Alice Glass. She's bleeding from her right hand, her left is bandaged, and she's got a huge cigarette burn the shape of a heart on her wrist; but she's not bullshitting about brushing her teeth. Her breath smells divine.

Why is this important to know? Well, when you're homeless it can be hard to maintain dental hygiene. Crystal Castles are homeless. For the last three years, Alice and Ethan have been rolling across the planet on a sea of applause.

"We're always in a vehicle, whether it's a bus or a plane, just going to the next show. Constantly," says Ethan. He's wearing a bandanna and exactly the same T-shirt, jacket and jeans he was wearing this time three years ago. Doesn't it freak you guys out not living anywhere? How does it even work? Where does your post go? Ethan: "Are you joking? No-one writes us."

"I haven't lived anywhere for a really long time," says Alice. She's smoking cigarettes beneath her blue bob. It was her natural blonde yesterday, but no-one on Planet Earth wants their sadistic punk witches blonde, right? So it's blue.

"Yeah, you've got to think of it as liberating. You just don't have anything."

What do you actually own? Alice tries to work it out: "I've got a bunch of records in storage, which I never get the chance to listen to. In Toronto."

Ethan: "When we left our old apartments, Alice and I shoved all our stuff into one small storage unit.

"I think of homelessness as liberating..."

ALICE GLASS

"My crackhead friend still keeps in touch"

ETHAN KATH

I don't miss it." Alice: "No-one needs any of that fucking shit. I don't have anything. If this bus was to catch on fire it wouldn't make any difference to me."

Well, where do you register your mobile? Alice: "I don't have one." You pay tax anywhere? Ethan: "Yeah, in Canada. Let's not get into that."

OK. Well, exactly how often do you brush your teeth?

The previous night the band play the festival. They're as mad and intense as they were at Camden Crawl four years ago, a night when Alice climbed on top of a bouncer and wound the mic chord round his neck. Only they're better now, because instead of a four-song set, they're pulling from three brilliant albums, each as rich and bizarre as the last. The celestial Pokémon Debussy of 'Wrath Of God' is the only song from 'III' that's made the show so far, but in front of an intimate crowd of around 2,000 (that's intimate these days for CC) every noise that rolls from the stage is as exciting as any show they've ever played.

For the weird Texan schoolkids who had been queuing outdoors all day for a ticket, CC are the band that define them. For these kids 'Alice Practice' is 'I Wanna Be Your Dog', 'Baptism' is 'Teen Age Riot', and 'Celestica' is 'Jealous Guy'. OK, not that last one, but you get the point.

For an hour Alice tears the place apart. Backed by Ethan's goliath bass and digital hailstorm, she charges through the room. She climbs onto the crowd, walking over them as hundreds of teenage arms support her and thousands of teenage eyes try to watch as she vanishes in and out of smoke, strobes and, whenever her courtiers fuck up, back down into the moshpit.

Backstage after the show she walks into the dressing room. I tell them it was a great show. "Thanks," she replies, "I don't care about press though, so just write about Health."

Health – LA's legendary basement fusion punks – are supporting CC for roughly the billionth time tonight. Along with brilliant gay Suicide cover band Contravoid, Health are sharing Crystals' van for 21 dates across America. Crystal Castles wouldn't have anyone else, because Health are great and Health are their friends. So there you go.

Backstage at this first show, the pair drink whiskey and beer, reminiscing about friends in east London. We talk about new rave, that brief, naive and INCREDIBLE period that the UK was going through when CC were first flown over by Merok Records' boss and future member of The Big Pink, Milo Cordell, on the strength of a soundcheck he heard.

"I remember being really happy when *NME* first wrote about new rave that they didn't lump us in," remembers Ethan. "I mean, Klaxons were great, but we couldn't identify with the scene."

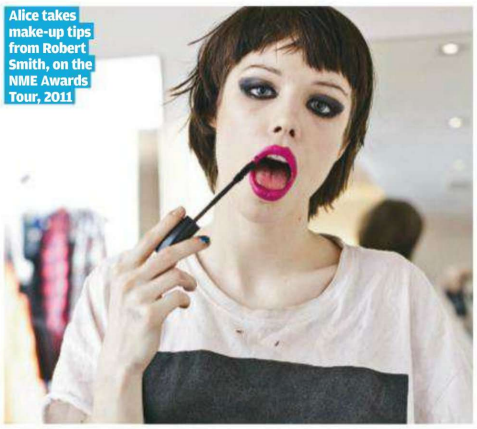
"We always got made fun of in that scene," says Alice. "I always got called a goth and a witch and shit, just because I wasn't in a catsuit."

"Everyone took the piss 'cos we wore black," says Ethan. "A year later they were wearing black."

A lot has come and gone since then. New rave was the big thing when you first broke through, then there was, to varying extents of success, blog house, witch house, chillwave, bro-step, and now bloody EDM. "Yeah, we saw these things come and go too. I really wasn't interested in them. I hate all those sounds," says Ethan.

"I'd rather take E and listen to Slowdive," shrugs Alice. Who wouldn't?

"Hey Alice, leave some for me... oh, not again"



Alice takes make-up tips from Robert Smith, on the NME Awards Tour, 2011

We're in the van, Crystal Castles have just played another killer set on the Sunday, headlining the electronic stage at Austin City Limits. It makes sense that this pair who survived a Toronto scene full of so many crack squats, smackheads and killers have made a home in the same touring van once used by Pete Doherty. It's probably the only place dark enough to maintain them. Last time we spoke, a friend of theirs was in prison for murder; they were planning to do a benefit show.

"Yeah, I was trying to get hold of her to pay for her legal fees," says Alice, "but it all got sorted out."

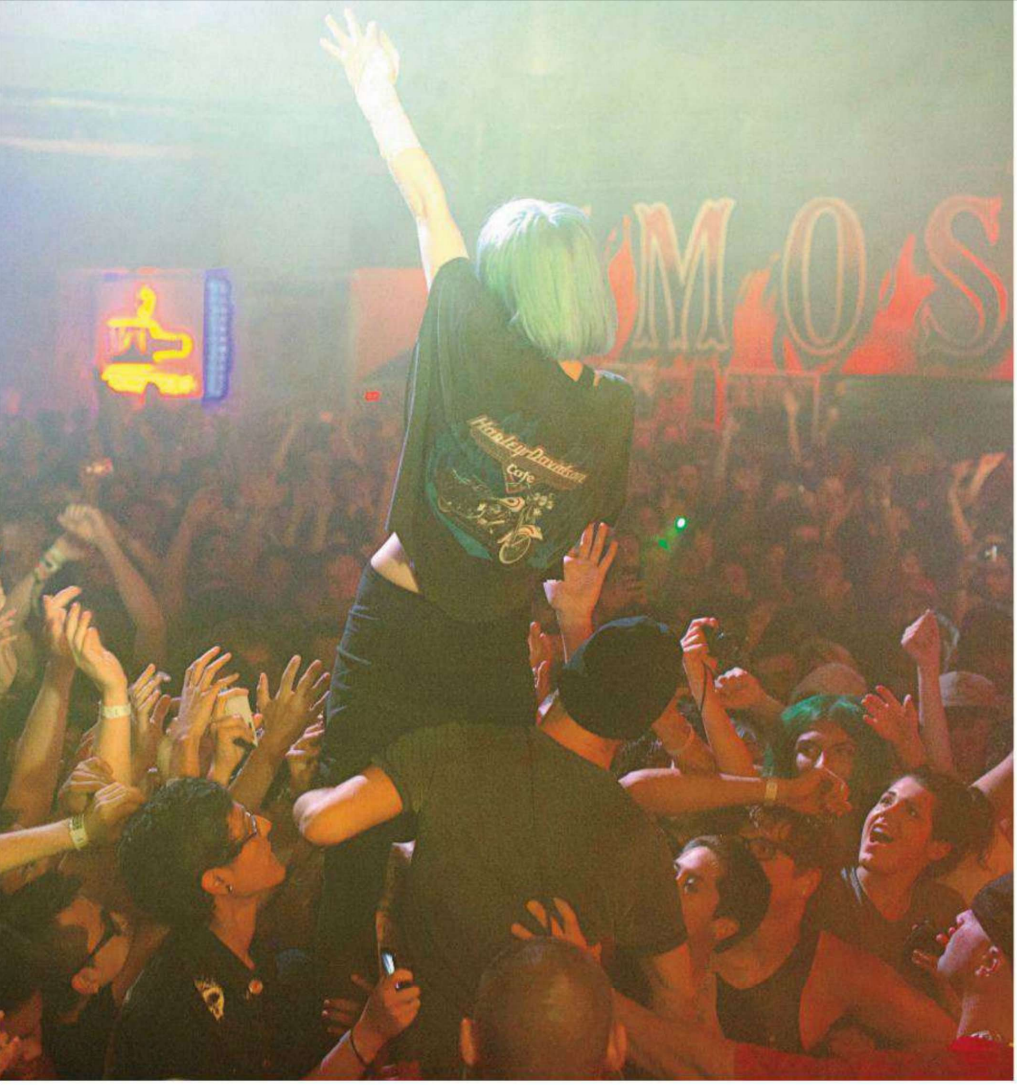
When people form bands like yours, they don't tend

The crowd go wild for Alice's 'naked Sooty' impersonation

"they're the best live band i've seen"

Merok Records and Big Pink man MILO CORDELL on loving CC

"I first heard Crystal Castles on 20 Jazz Funk Greats blog at the beginning of 2006. I emailed them on MySpace and said I would love to put out their record, and to really seal the deal I offered to fly them out to play some shows in support of the release. I asked how many shows they had played and they said 20. The first show they played was terrible, I think they had pulled one on me... I think this may have been their first show. The whole tour was pretty DIY – Ethan played bass and drums and Alice screamed. We got so drunk at a Vice festival we missed our show! The next time I saw them was a year later at Fabric, they had definitely improved, and then a year after that I saw them at Reading and they had mutated into the best live band I have ever seen."



to be whisked away from their scene for six years. Have you left your old gang behind?

Alice shrugs, "The abandoned brick factory I used to hang out in with all my friends got turned into a sort of greenhouse or something, so we can't hang out there any more, so there's nowhere to go."

"Yeah," Ethan agrees, "we don't see anyone too much. That crackhead still gets in touch, I saved him from getting stabbed last time I saw him."

Sounds about right, but today we're talking about their third album, 'Crystal Castles III'. Who thought they'd get this far? Back when CC first broke through, a sizable portion of the internet contended that they were little more than a cool T-shirt. To be fair the T-shirt – a picture of Madonna with a black eye – is a good one (*NME* even published a whole feature about it once) but though it still appears on sale on this tour, no-one is talking about merch any more.

'Crystal Castles', their first album, was a surprise. The general reaction was disbelief: Shit, they actually made a whole fucking album AND IT'S GOOD?!? People had come to terms with them by 'Crystal Castles II'. Or at least they thought they had before 'Celestica"s melancholic rave-pop gracefully swept onto the Radio 1 playlist and before The Cure's Robert Smith appeared with the band on a single version of 'Not In Love' for a bit of a circle jerk between two gangs in black.

But now people are wise to CC. They know that transcending expectation is something they've made a habit of. But, more than that, the world is trying to catch up with them, and though EDM's American rumble is nothing like Ethan's dense compositions, the planet's gone digital, so how would Crystal Castles react to that?

Leeds Festival, 2012: the shock didn't seem to bother Alice

"I didn't know anything about it," Ethan says. "It's impossible to keep up to date with what's going on. We're just on this bus, playing shows, listening to The Stooges."

Well it doesn't really matter anyway, because – surprise surprise – the most uncompromising band currently keeping punk rock from a mausoleum *didn't* roll over. They didn't become Skrillex. 'Crystal Castles III' is a brilliant, subtle record inhabiting that same space between the recent past and the distant future that their best music has always done. Minimal moments of techno, blissful melodies, and R&B build a backdrop for Alice to scream and purr her way through.

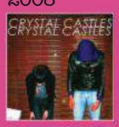
Ethan disagrees. "There's no R&B song on the record." The previous night he'd said that he'd written the slowest beat ever, booked a recording studio for five days with an engineer, and waited for Alice. He said that day one passed. Then four others. And at ▶

2008: RPatz and Kristen fall on hard times

building castles

Ethan and Alice's albums so far

Crystal Castles I
2008



Where it all began. The album is an intoxicating combination of previously released singles and unreleased tracks. It's huge, long and brilliant, and is centred around the now-iconic 'Alice Practice' which, as the name suggests, was initially a simple mic check by Alice which eventually found its way into The Big Pink's Milo Cordell's hands. He became a huge fan and supporter, and the track was soon released as a single.

***NME* said: "As media characters, they may be difficult to love, but it's easy to get seriously smitten with the music. New rave is over. Crystal Castles are taking electro into darker, more interesting territory. No glowstick required." 8/10**

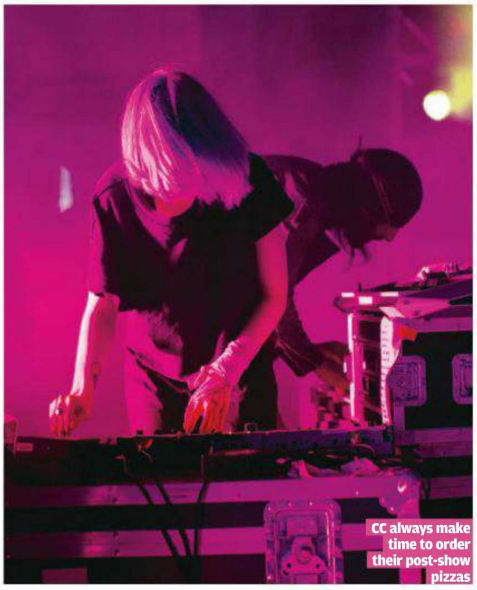
Crystal Castles II
2010

First they leaked 'Doe Deer', which suggested a more aggressive, punk sound. Then they followed it up with their most beautiful pop song to date in 'Celestica', proving to their detractors that they were more than a one-trick band.

***NME* said: "That's Crystal Castles; awkward, intractable, occasionally brilliant, always human." 7/10**

Crystal Castles III
2012

Ethan and Alice's third effort is set to come out on Nov 12 – it'll be the first they've recorded using all analogue equipment. Get next week's *NME* for our review



CC always make time to order their post-show pizzas

midnight on the last day she showed and screamed all over his beautiful, slow piece, then left the building and it didn't matter 'cos it was amazing. It sounded very R&B.

"Yeah, it's not R&B to me," he shrugs. Right.

"I got a new ring," Alice smiles. On her tour-battered hand is a knuckleduster in the shape of a tiger's head. "It's for fucking up motherfuckers. It makes it hurt more." Alice spends a lot of time in crowds across the planet, and unfortunately, some of them are pricks. Drunk, misogynistic pricks who think they can touch up an artist simply because she's a woman and she's crowdsurfing.

"I've never fucking punched someone who didn't deserve it," she says from their bus. A couple of years ago a man in Spain threw Alice to the ground during a show, he broke her foot and stole the skirt from round her waist. It turned up on eBay a day later. "We let it be known that we would kill him, and it was taken down," remembers Ethan.

"I understand that people can be victims of circumstance," Alice reasons, "when somebody accidentally touches whatever, I understand that's part of putting myself out there. But if someone tries to put their fist in your vagina or whatever, if you try to finger-fuck me, I'm going to follow your arm and punch you in the face. And if you do it in front of our younger female fans, I'm going to make a point that they see that this is what should happen. 'Cos the reality is that there's no justice for most people that sexually assault women. Whether it's unreported or a lot of police want to look the other way or blame the victim."

***NME:* You've said before that you want to be a vigilante.**

Alice: "Yeah, to protect the people I love. Can I say I want to kill certain people? That it would feel worth it to spend my life in a cell, to know that these people can't breathe, or do the same things to others. There is no protection for the people who need it, and there is no justice for real criminals either."

How do you picture the vigilante thing in your head?

Alice: "Lots of ways; sometimes I have a big cinder block and I drop it on their head and sometimes I get together an army of people who feel the way I do. We need an army because the mainstream hates women."

Ethan: "Hopefully girls could learn from Alice. Hopefully she can wash away all the lessons from the mainstream media. I think she has the power to."

What's your problem with the mainstream?

Alice: "I think a lot of them sell sex to children. I think a lot of kids are more sexualised now than they were years ago and I'm not sure it's a coincidence. Like fucking Katy Perry spraying people with her fucking dick, her fucking cum gun cumming on fucking children. And little girls, like six-year-old girls wearing a shirt with 'I wanna see your [pea] cock' on it."

Ethan: "On the merch for that song 'Peacock' the 'Pea' is on a different line so you don't see it. She sells it to fucking children."

"If Mitt Romney gets in it'll take women back decades"

ALICE GLASS

alice glass: a career in injuries

Alice is always in the wars. Here are her most memorable mishaps

The rib crack

February 2008

A bunch of US tour dates with Health are scuppered when Alice gets her ribs all cracked up – from a car accident rather than a stage incident, mind.

The riot police kick

August 2009

Alice gets on the wrong side of a riot policeman's foot at an Inglewood festival after fans start leaping from balconies. She ends up suffering from concussion. "I have to like wake her up every two hours and ask her to tell me the date and her name," Ethan explains.

The ankle snap

November 2010

During a particularly frenetic Spanish gig, one of the crowd stamps on her ankle, breaking it, and then escapes with her skirt.

The ankle aggro

January 2011

Alice aggravates her ankle in Tokyo – just before headlining the NME Awards Tour. Ethan reveals she considered a wheelchair, but instead plumped for singing in a plastercast and on crutches (right).

Alice realises she's left the oven on at home

Ethan fails to notice that Alice is on fire

MATT SALACUSE, DANNY NORTH, TOM OXLEY, DAN DENNISON

Alice: "It's fucking evil. Don't prey on vulnerable people like that. Don't encourage little girls to get dressed up, to have cupcakes on their tits to get people to lick them off, 'cos that's what you're insinuating."

There's some kind of shared assumption that right now we're in an era of female, musical empowerment. Which is obviously bullshit. Do you think shit's getting tougher for women right now?

Alice: "Of course. If Mitt Romney gets in it'll take women back decades. Even now some of the abortion clinics have been shut down and it's putting women in danger. They've got to cross the border into Mexico to get abortions. And that hasn't happened since the '60s."

The cover of the new album has a woman swathed in robes hugging an ailing man. What's the story?

Ethan: "It was taken at a protest in Yemen. A boy was pepper-sprayed and beaten by cops and his mother thought that he had been killed in the fight. In that moment she's found him and she's crying from happiness because he's still alive. A war journalist snapped that picture at that moment. And she says that she's really happy that the image is spreading round the world. The woman is the powerful one in this picture, the male needs her, and I like that."

Ethan needs Alice. Alice needs Ethan. We need them, but you kind of get the feeling they don't need us. There aren't many bands who bluster on about "just doing it for themselves" with any kind of credibility, but Crystal Castles are one. They're just bumming around the planet in their van, giving Health a lift over 21 dates, before they head to Europe on the next leg of the endless, endless tour.

Somewhere along this journey with no destination you'll go and see them, and be reminded why they're the best live band about; then you'll pick up 'Crystal Castles III' and remember how brilliant they are on record; in a year or so, they'll probably record 'Crystal Castles IV', and the cycle will repeat itself once more. They'll still just be locked up inside their bus, oblivious to our adulation.

STILL FIGHTING THE P WER

Thought Chuck D had mellowed after 25 years of raging against the establishment? Hell no. The **Public Enemy** legend is angrier than ever, as **Louis Pattison** discovers

PHOTO: ED MILES

Chuck D is 52 years old, but you wouldn't know it to talk to him, chatting away as he pilots his car in the direction of Long Beach, California, stopping to buy a burrito and fill up the tank, but never once letting up in his rapid-fire barrage of ideas. Of course, it was always so.

As founder, leader and rapper for hip-hop juggernaut Public Enemy, Chuck was the mouthpiece for a truly radical message. Albums such as 1987's 'Yo! Bum Rush The Show' and the following year's 'It Takes A Nation Of Millions To Hold Us Back' were boundary-smashers not just in hip-hop, but in popular music itself. Together with Flavor Flav he made righteous screeds of black identity, social commentary and militant rage set to the piledriving, wall-of-noise production of Public Enemy's in-house production team, The Bomb Squad.

What's incredible, though, is that 2012 is shaping up to be one of the biggest years in the group's history. For one, they've released not one but two albums, 'Most Of My Heroes Still Don't Appear On No Stamp' and 'The Evil Empire Of Everything', which address topics including corporate power, the US government's repressive immigration laws, and the shooting of black teenager Trayvon Martin. And 25 years after they first hit our shores, they're riding high in the UK charts with 'Harder Than You Think', originally released in 2007 but back in the national consciousness thanks to its role in Channel 4's Paralympic Games coverage, including the memorable *Meet The Superhumans* advert.

"I'm probably the busiest person you know, because I'm the epitome of independence," says Chuck. "Public Enemy, we don't have friends in high places often. We're not tied into corporations, like Jay-Z and all those guys. So it's always hectic, it's always busy. We're always in the struggle. But we've had blessings from higher places. For a song of ours from five years ago to re-emerge, become something else – it happened in 1989, when Spike Lee used 'Fight The Power' in *Do The Right Thing*. It happens rarely. But when it happens it's a blessing."

***NME*: What did you make of the ad? Presumably it's not what you had in mind when you wrote the song?**

Chuck D: "Well, you write a song, and it has a life of its own. I'm a songwriter, and I try to make solid songs, songs that mean something. But someone else might come along with their own interpretation of what that song might represent. When I write, I don't write words for frivolous reasons. I take songwriting *serious*. Bob Dylan. Smokey Robinson. Carole King. Those people I take seriously as songwriters."

Is it difficult to retain this degree of independence? Could you envisage it any other way?

"It's always a struggle to compete against the big dogs, the major corporations. They've put hip-hop in a place where it does great for a really limited selected few. But a mass of artists have suffered from its negligence. I believe in the tier system – the top, the middle, the artists coming in at the bottom – and once, they all used to be able to thrive. These stations are highly financed. And it makes it hard for independent acts – there's no space for them to enter the radio realm, the television realm. In the US, the company Viacom own almost all music programming. The record companies are based in LA and New York, so if you're coming up through Chicago or New Orleans or Texas, you have to sign to these remaining major labels – of which there are only two and a half left – to be heard in your own city, the city you started from. To me, that's plantation thinking. I hate the major labels. The major conglomerates. They're my enemies for 2013. 'Harder Than You Think' came up through the Paralympics – a good reason, a good cause. And trust me, the record companies, they wished it would disappear because it disrupted their line of business. So we've got Channel 4 to thank for that."

> "I hate major labels, the congolomerates. They're my enemies"
>
> CHUCK D

This year it's the 25th anniversary of your first UK tour, with LL Cool J and Eric B & Rakim. What are your memories of your first visit?

"That's right, it's the 25th anniversary in November – we played three nights at the Hammersmith Odeon. It was cold. It was grey. (*Laughs*) We were ready for it. We had our flak jackets and our brand signature. We called it the British Invasion."

You cut a pretty formidable figure...

"A bunch of black men from the United States, coming out with some racial policy... for a lot of people, this was the world coming to an end. It came right off the heels of The Beastie Boys, three outrageous white kids. They got the total antithesis with us – like, 'Oh my god, first that, now this!' It was my first time in Britain, but I had done enough research, talking to people like yourself, and I had prepared for the adventure."

When you founded Public Enemy, what did you think of the state of hip-hop at the time? It was obviously inspiring to you – but did it feel deficient? Did you feel like revolutionaries?

"Oh, sure. We were hip-hop aficionados. I came from playing hip-hop on college radio. But we knew what was missing. I knew a strong group was missing, a group that exceeded past three. That hadn't been done since Grandmaster Flash & The Furious Five. In a way, we were just a threesome – me, Flav, Terminator X. But Flav wasn't just rapper number two – he created his role of hype-man very clearly. And around that, we brought in Professor Griff, the Security Of The First World [Public Enemy's fatigues-clad stage security, there to safeguard "the preservation of the young black mind"], our whole agenda. Thankfully I was able to take everyone's agenda and wrap a song around it." ▶

Chuck D: still making a good fist of it in 2012

PUBLIC ANNOUNCEMENTS

Public Enemy's greatest ever lyrics

"'Cos I'm black and I'm proud/ I'm ready and hyped, plus I'm amped/Most of my heroes don't appear on no stamps"

'Fight The Power', 1989

A celebration of African-American identity that takes a pop at Elvis Presley and John Wayne.

"I GOT A LETTER FROM THE GOVERNMENT THE OTHER DAY/I OPENED AND READ IT/ IT SAID THEY WERE SUCKERS"

'Black Steel In The Hour Of Chaos', 1988

Chuck is conscripted by the US military, ignores the call-up, is imprisoned and sparks a jailbreak.

"I call 'em body snatchers/ Quick they come to fetch ya/ With an autopsy ambulance just to dissect ya"

'911 Is A Joke', 1990

Emergency services dawdle in black communities: *"I call a cab 'cos a cab will come quicker!"*

"HEY, I'M JUST A RHYMESAYER/ SKIN'S PROTECTED 'GAINST THE OZONE LAYERS/BREAKDOWN 2001/MIGHT BE BEST TO BE BLACK/ OR JUST BROWN COUNTDOWN"

'Fear Of A Black Planet', 1990

Racial paranoia and the still-controversial idea of integration raise their head on the title track from PE's third album.

"Lies, scandalising, basing/ Traits of hate who's celebrating with Satan?/I rope-a-dope the evil with righteous/ Bobbing and weaving and let the good get even"

'Welcome To The Terrordome', 1990

A fiery response to the critics after Professor Griff was thrown out the band due to his anti-Semitic remarks, published in *The Washington Times*.

Flavor Flav and Chuck call a cab in London, 1987

The live side of Public Enemy was obviously always really important.

"You have to develop as a live entity. No-one comes out in the first three months and smokes the stage. Everyone starts a novice. I remember telling a reporter a number of years back that Jay-Z wasn't really a performer - he just recorded songs, and the record company released them. But in the last three or four years, Jay-Z has really come into his own live. That gets respect from me. Another guy who's found himself in the last few years is Snoop Dogg. In the early years, I thought there was a lot of hype behind these guys. But, playing live, you've got to work at that shit. You know, you could put a million-record-selling act up there next to Public Enemy and we will destroy you onstage (*laughs*). No question. That was always our attitude. You come with all the dancing girls, the hype, the explosions, and we will just destroy you onstage. That was our mission. And we take it very seriously to this day."

Did you enjoy 'Watch The Throne'?

"It was good to see those two guys [Jay-Z and Kanye West] get together, make a record, make a statement. Performance-wise, you've got to blow people away, and I didn't hear much of that. Was it spectacular, or a spectacle? I didn't see it, so I don't know what to tell you. But, as a rule, everything out of major record labels, I detest. I like the artists, I hate the machine. That's just the soil I stand on. There are too many people out there who are great, but just don't get the help."

How about Odd Future? They've come out of Los Angeles, self-made, releasing their music on the internet...

"I know about them, yeah. I think they're interesting. I think if they have any challenges in the future, they'll be challenged by people that like 'em. So whatever they are, they'd better *be*. You know what I'm saying?"

What do you think of President Obama's record? Will you vote?

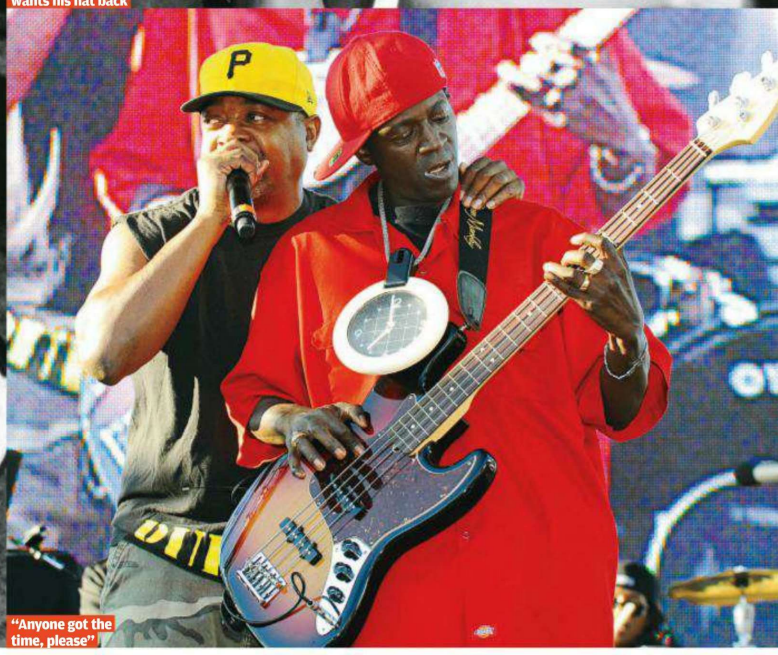
"(*Pause*) Good man, bad government. The US Government needs an overhaul in many ways. It's just a tripped-out thing – five years ago, all this talk of Bin Laden, Saddam Hussein, Gaddafi, and now none of those guys are here. Gaddafi was talking about changing the world currency model – and the next thing I heard, he was gone. Bin Laden was the western world's favourite dude in the early '90s – and he's out of here. Saddam Hussein got the blame for stuff he wasn't even responsible for. You know, I've never heard a president talk openly about killing someone before, and that stuff is very eerie to me. As a supporter of Barack Obama the man, I was perturbed by the language that he used."

The idea of the one per cent and the 99 per cent seems to have caught on. Are people beginning to question power again? Are things getting better?

"(*Angrily*) Old people die, young people come up believing the same old bullshit. It's an illusion that things are getting better. Listen, I'm black in America. Ain't many people who have the money to purchase real estate.

GETTY; RICHARD REYES/RETNA, REX

PE with Ecstasy and LL Cool J in 1987. LL, Liam G wants his hat back



"Anyone got the time, please"

This is supposedly post-racial America, but it's as fucking black and white as an old TV set. It's getting better why? Because you can buy some fucking toys, some fucking gadgets from a corporation? There's a lot you can acquire, by what limited credit you have. But when it comes to stuff that you can pass down to your family, black America is as poor as it's ever been. You can print that statement. Check the statistics. Check the ratios of black people, people of colour in prison. We've got a track called 'Icebreaker' that deals with the border issues in the US, put in place by Immigration And Customs Enforcement. You have all these one-sided pro-white anti immigration laws that are full of so much bullshit. More people have been deported by the Obama administration than ever before. You ask me about politics, man – I say screw the politics of most governments. I try to be a culturalist. Culture brings humans together. Governments show us how different we are. I say, 'Fuck government. Support culture.'"

> "Black America is as poor as it's ever been. You can print that"
>
> CHUCK D

You made a dubstep track with DJ Muggs ['Wicked']. Was it your first experience with the sound?

"Well, Hank Shocklee and Keith Shocklee [the brothers behind Public Enemy's production unit The Bomb Squad] have been working with dubstep for the last 10 years. Hank is a sonic genius, the Phil Spector of hip-hop. Phil Spector made the Wall Of Sound, Hank made the Wall Of Noise. They know all about the elements of grime and dubstep. Whether they're part of the club that accepts them as being the kings of it is debatable. A lot of the electronic dance DJs, I think they've got a little elite club going on. I'm from the standpoint, fuck the hype - you've got to smash it. I think me and Muggs both rocked the sound, and he deserves respect."

Flavor Flav has become quite the media personality in recent years. How is your relationship with him these days?

"I'd say the miracle of Public Enemy is that we've stayed together as a group over all these years. You know, black men doing things together any time is a fucking miracle. Getting nominated for the Rock And Roll Hall Of Fame is one thing, but holding the group together and the music over 25 years, that's the real accomplishment. Black music has been destroyed by this quest to be individual. Too many individuals, man. To me, the elements of hip-hop – DJing, MCing, dance, graffiti – comes out of collective activity. Yes, we're a bunch of individuals – but we're defined by the sum of our parts. We're The Rolling Stones of the rap game for real. I dunno if Flav is Mick, or he's Keith and I'm Mick, but that's just what it is. People saying Flav ruined the image of the group – I'm like, if you think that you don't know the meaning of the group. (*Laughs*) After all this time, there's a little bit of him in me and a little bit of me in him."

So, that's Chuck D in 2012: still passionate, still angry, still taking no prisoners. Public Enemy will be back in the UK for shows around about the time you read this, and then Chuck's got big plans for 2013, promising to mount a protest in front of every radio station in the United States. "Corporations are out to make every act national, but that disrupts the local strength that real artistry grows from," he says. "I want to see 40 per cent of all radio programming dedicated to music from the local area, because art makes the community thrive. It's that tier system, again. Usain Bolt didn't just come out the best runner in the world. He came out of a small Jamaican town, became the best runner in his community, the best in his country, best in the world. Right now, music don't have no local channels. You go from something from nothing overnight. And that's *bullshit*."

Chuck D is still out to take on the world. Listen to him and it's hard to deny that he has, at least, a fighting chance.

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FOALS

ON TOUR

Sheffield Queens Social Club (November 28)
Leicester Lock 42 (29)
Stoke Sugarmill (30)
Doncaster Leopard (December 2)
Derby The Venue (3)
Gloucester Guildhall (4)
Southampton Cellar (6)
Bournemouth Sixty Million Postcards (7)
Aldershot West End Centre (8)
Brighton Concorde 2 (10)
Tunbridge Wells Forum (11)

Photo by Tim Cochrane

ON TOUR

Birmingham HMV Institute (November 12)
Portsmouth Wedgewood Rooms (13)
London KOKO (14)
Bristol Thekla (15)
Manchester Academy (17)
Leeds Cockpit (18)
York Fibbers (19)
Glasgow King Tut's Wah Wah Hut (21)
Newcastle O2 Academy 2 (22)
Nottingham Rescue Rooms (23)

Photo by David Edwards

NME
SAVAGES
ON TOUR
Birmingham Rainbow (November 6)
Manchester Gorilla (7)
Brighton Old Ship Hotel (8)
Photo by Conor McDonnell

ON TOUR

Birmingham LG Arena (October 31, November 1)
Nottingham Capital FM Arena (3)
Newcastle Metro Radio Arena (4)
Cardiff Motorpoint Arena (5)
Sheffield Motorpoint Arena (8)
Liverpool Echo Arena (9)
Manchester Arena (13, 14)
London O2 Arena (16, 17)

Photo by Pieter M Van Hattem

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THERE'S A RIOT GOING ON!

The plight of Pussy Riot has highlighted Putin's tyrannical regime in Russia – now **Enter Shikari** have landed, preaching a revolution of their own. **Tom Howard** signs up

PHOTOS: TOM MARTIN

Russian vodka-powered lighters: fucking lethal

The St Albans/St Petersburg twinning ceremony went well

It's when Rou Reynolds shouts "*WE'RE SICK OF THIS SHIT*" onstage at the Moscow Arena and the Enter Shikari song 'Gandhi Mate, Gandhi' fragments into a dubstep breakdown that the flares go off. When four Russian men who've made space for themselves next to a circle pit stand still and hold the sticks of fire above their heads. It wouldn't happen in the UK. But this is Russia. And as the St Albans quartet unleash their 100 per cent unique mix of heavy riffing, electro and vitriol, the men with the flares look defiant. What with the country's recent jailing of three members of punk band Pussy Riot and the dubious nature of Vladimir Putin's third presidency, there's a lot to be defiant about.

Russians do tend to have extreme reactions to Rou Reynolds, Rory Clewlow (guitar), Chris Batten (bass) and Rob Rolfe (drums) though. Earlier they were marvelling backstage at the gifts their Russian fans had made for them: a framed tapestry of the band's logo; a line drawing of the fictional band Jonny & The Snipers that Shikari invented so they could make a video of themselves doing a jazz cover of their own tune 'Destabilise'; a lightbulb with a pirate ship made out of cork inside it, the flag of which is the Enter Shikari logo.

"I'VE NOT GOT THE BALLS TO DO WHAT PUSSY RIOT DID!"
ROU REYNOLDS

Best is a visual interpretation of the lyrics "*When I was little, I dressed up as an astronaut and explored outer space/I dressed up as a superhero and ran about the place/I dressed up as a fireman and rescued those in need/I dressed up as a doctor and cured every disease*" from 'System...'. Chris is drawn as a spaceman. Rory as a fireman. Rob as Superman. Rou as a doctor.

After the Moscow show, I suggest to Rou that Russia's intense political history has something to do with the locals going batshit crazy every time Enter Shikari tour here. His lyrics are, after all, the kind of lyrics politically charged teenagers with a "FUCK YOU" attitude to the likes of Putin are gonna enjoy. "I think I see that," he says. "The other day we were doing some Russian phone interviews and the first one was like, 'Hello, so your band has important political and social values, can you explain?' He just threw me straight in at the deep end.

"And someone else said: 'I really like your message, but I don't like the violent revolution and stuff...'. And I was like, 'We're anti-war, verging on pacifist!' So sometimes details get lost. But the values seem to be people's interest."

It's more than an interest. It's an obsession. Every time the band leave or arrive at a hotel or venue, people are waiting with gifts for them. So it's unsurprising, later that night, when we get on the nine-hour overnight train ride from Moscow to St Petersburg and it's full of Shikari fans. Two of them, Pauline, 20 and Maria, 22, travelled 20 hours from their home city of Perm – the near-million-strong population city formerly known as Molotov – to see the band's show in Moscow. They plan on following them everywhere while they're in the country. I ask them what they love about the band. "Their statement," says Maria. Before staring me in the eyes and saying: "WE MUST UNITE!"

The same weekend Enter Shikari are in Russia, Pussy Riot member Yekaterina Samutsevich is released from prison. She appealed against the sentence that landed her and her bandmates Nadezhda Tolokonnikova and Maria Alyokhina in prison for two years for playing an illegal gig at the Cathedral Of Christ The Saviour in Moscow on February 21 this year, and won. Tolokonnikova and Alyokhina weren't so lucky, and have since been sent to prison camps.

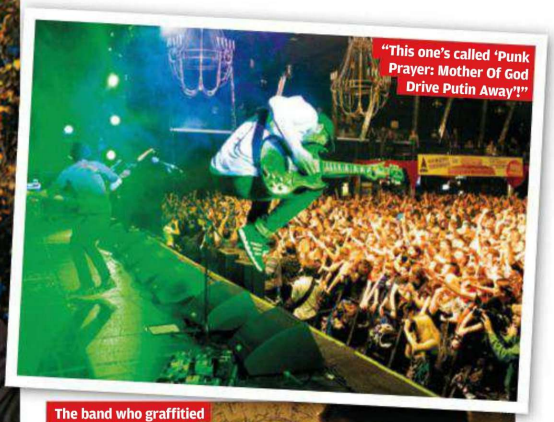
***NME:* Rou, have Shikari fans mentioned Pussy Riot since you've been in Russia?**

"Not once. We were getting slightly anxious by the reception the whole thing had got worldwide when the trial was announced because we'd got a Pussy Riot chant going when we were onstage [at Frequency Festival in Austria in August]."

Were you worried the Russian authorities might not let you in?

"Well, some guy from Russia saw the chant, he ▶

If Pussy Riot had gone for such sensible headwear, Putin wouldn't have even batted an eyelid



"This one's called 'Punk Prayer: Mother Of God Drive Putin Away'!"

The band who graffitied the dressing room got five years in Siberia

was working for the Russian version of *Newsnight* or something. They were doing a Pussy Riot special and it was a government-funded channel, and they were saying that us and other western bands had been paid by western governments to spread an anti-Russian message with the Pussy Riot thing. It was really deep, and we were scared we were gonna get all these orthodox Russian Christians hating us. But a few weeks after that it dried up. We were like, 'Shit, we just got tangled up in some sort of conspiracy.'"

Will you start a "free Pussy Riot" chant in St Petersburg tonight?

"I don't think so. The whole reason why they protested in the first place has been completely lost. Free Pussy Riot isn't even about free speech any more."

Would you as a band ever do what they did?

"I don't think I've got the balls! I go to protests and stuff, but Pussy Riot have a history of this. They like being in the public eye and being as punk as possible. That's their way of getting noticed and that's cool, but I wouldn't have done it."

Is there anywhere you wouldn't play because of the dubious way they go about their business?

"I'm interested in what's going on with Palestine and Israel, and so many people are pressured to not play in Israel because of the atrocities. Not everyone in Israel is behind the Israeli government. You can't just say, 'Oh I'm not going to come and play 'cos of your government' when it's likely the band going there is from a country with a government doing something just as horrific. If anything, playing somewhere like Israel or Palestine would give the sane people more confidence."

Bob Dylan played in China recently and changed some of his lyrics to get through the censors. Would you do that?

"We'd just have to weigh up if we could make a big deal about how we had to change the lyrics, and then more people would probably end up reading the real lyrics just to see what they were. So it might work."

Right this second we're in a country run by Vladimir Putin. But who's the most dangerous person in the world right now?

"I mean, with the US elections, I can't believe Mitt Romney is a possibility to run a country that size. Or any size. I'm not a supporter of Obama either."

Why don't you like Obama?

"He's a politician! Nah, you know, I got wrapped up in 'Obama fever' when he got elected and I was like, 'Real change is possible'. But I'm starting to realise that politics just repeats itself. People get elected. They lie. They say they're gonna do this, that they won't do that. One of the big Obama things for me is he was gonna close Guantanamo Bay but he hasn't done anything. And he's increased the foreign wars the US are leading, and introduced drone warfare, which is a new beast that's terrorising Pakistan. So many civilians killed."

"THEY THOUGHT WE WERE SPREADING ANTI-RUSSIAN MESSAGES"
ROU REYNOLDS

Which is kind of ironic, seeing as he once won the Nobel Peace Prize. What did you make of the EU winning it?

"It's ridiculous. I thought it was a joke. How can an organisation even win that prize? Regardless of how they try and justify it, like, the EU is involved in how many wars? Our generation is growing up thinking we're much better than these countries we're going to war with. It's a dangerous kind of psychological thing to put on this generation."

Do you ever get tired of people expecting you to have an opinion?

"I don't think so. The rest of my life is so normal and unopinionated and I rarely have an outlet for any social views, so it just makes me want to come across stronger with Enter Shikari. Also, most people don't have such an immense pedestal to shout from. So I have this sense of responsibility."

Onstage at the GlavClub in St Petersburg, Rou seems angrier than usual. His keyboard gets a hammering, and at every opportunity he roars bloody murder into his mic. When he gets to the bit in '...Meltdown' that goes "*Fuck all borders and fuck all boundaries/Fuck all flags and fuck nationalities*", the middle finger he's showing the crowd looks threatening. As the show ends, bassist Chris invites the crowd to the band's afterparty at a club downtown.

Outside the venue, on the wall, there's a stencil of *The Communist Manifesto* author Karl Marx's big, bald, bearded head. Inside, Rob is hammering out tunes to a crowd so in awe of him there are people literally fighting for the chance to sit on front of the table his decks are on and watch him. Chris is battling with an army of people who want his autograph. Rory is bounding around onstage with an Enter Shikari flag hanging down his back like a cape, swinging on metal rafters above the crowd and pouring vodka into fans' mouths.

There are no flares, but it still feels pretty defiant.

ENTER... RUSSIA!

Rou's had his say – what did the others think?

THE MOSCOW FLARES

Rob: **"The first time we ever used flares at a gig was at a festival in Russia and it was awesome. I was thinking at the time, 'They'd never do it inside'. So sure enough four of them just burst out! We were waiting for them to be taken out by security or for the building to burn down."**

THE HARDCORE FANS

Chris: **"Our fans travel! People from Australia come to see us in Amsterdam! Everything's so close in the UK compared to here in Russia. Sometimes in the US, people drive 18 hours to come to a gig."**

THE PITS

Chris: **"We always cringe when we see a band doing a wall of death. There was a massive rubbish bin at the Warped Tour so we got the crowd to put it on their heads and run around. And Rory went into the crowd and stood on the bin. Similarly, the circle pits in Moscow were amazing. Things like that make each show individual."**

THE GIFTS

Rory: **"I get a pair of knitted socks from a fan every time we go to one venue. The first time they were blue and had a yellow 'R' on them. This time they're brown. They're my Christmas Day socks."**

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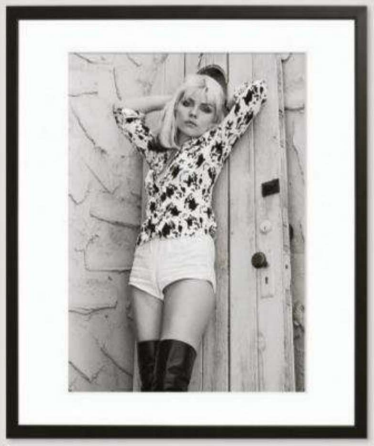

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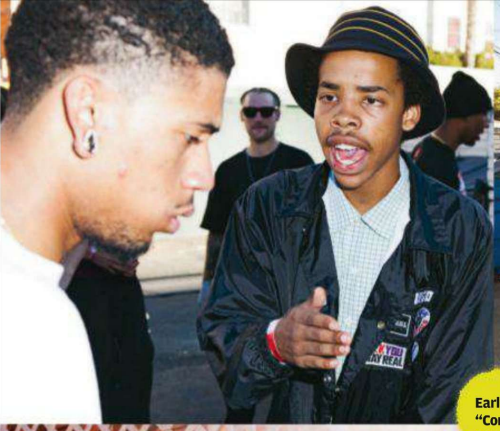
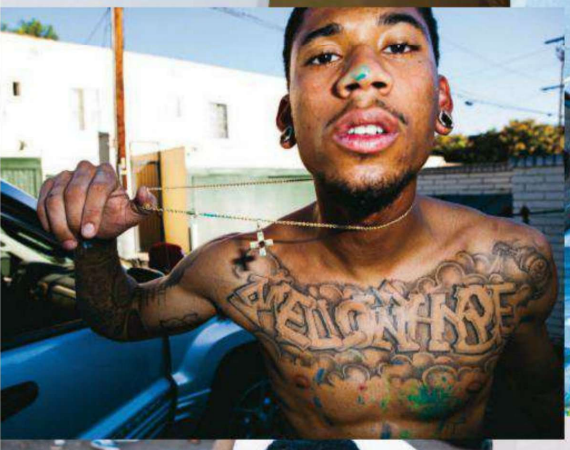
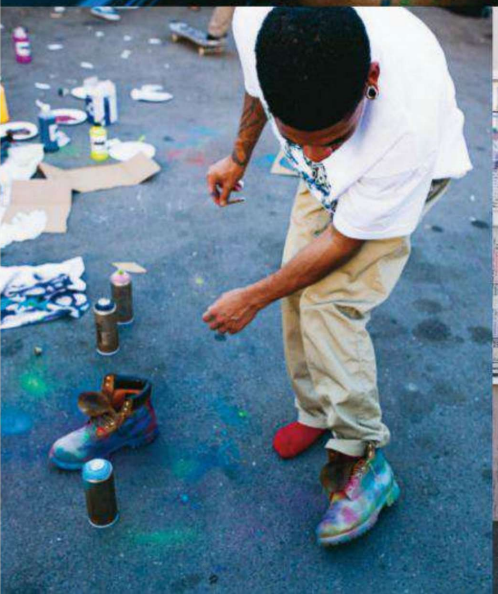


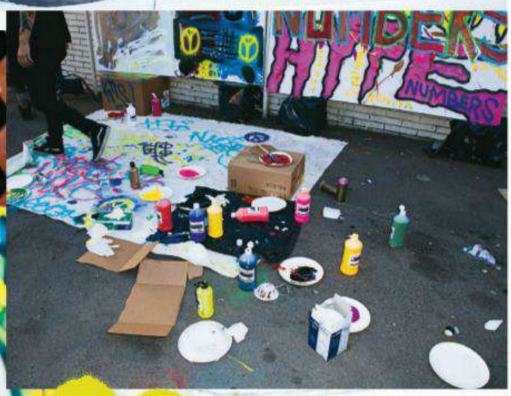
Hodgy Beats puts safety first

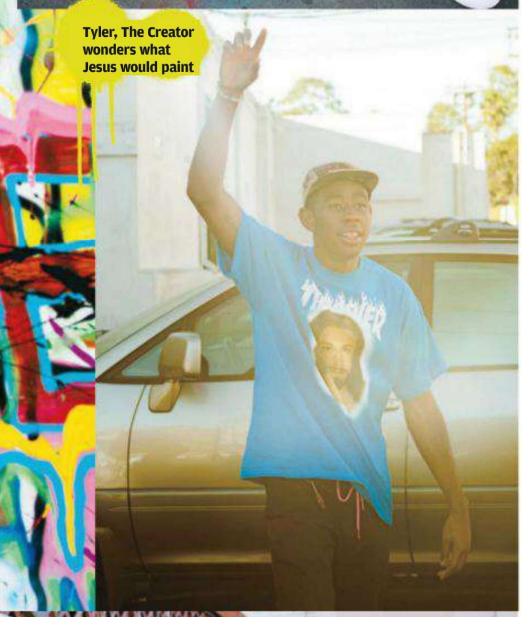
Earl Sweatshirt: "Come on, BIG strokes!"





Left Brain lets his right brain guide his brush





Tyler, The Creator wonders what Jesus would paint

WARNING: GRAPHIC IMAGES!

Giant cocks, dayglo swears and a visit from their mate Tyler... **Leonie Cooper** hands **Trash Talk** and **MellowHype** some paint, chaos ensues

PHOTOS: AARON FARLEY

"Just draw a dick," suggests Tyler, The Creator helpfully, after he skates through the thick weed haze into the tiny, crowded parking lot at the back of the Odd Future store in Los Angeles' Fairfax neighbourhood. The OFWGKTA leader's words are directed at Left Brain and Hodgy Beats of MellowHype, the collective's offshoot duo whose languorous brand of stoner hip hop is currently setting the alt. rap world ablaze. The MellowHype guys are about to let their creative juices flow onto canvas to make an alternative album cover for hardcore nuts Trash Talk, with TT's long-haired frontman Lee Spielman doing the same in return.

Why? As well as being best mates, both bands are signed to Odd Future Records and both released their latest albums on the same day last month. They're now getting ready to head off on a joint tour of the East Coast of North America. What better way to affirm their bond than with a DIY art session?

Normally their hangout time is spent BBQ-ing and getting high, and today they're still intent on getting as stoned as possible this sunny Sunday afternoon, passing around supersized blunts while OF's Earl Sweatshirt excitedly tells everyone about the blood-splattered skate riot that happened last night in Hollywood.

Hodgy prepares for the creation of MellowHype's alternate version of Trash Talk's '119' by necking a mouthful of gin. "That shit's burning my whole face," he squeals, before pulling on some surgical gloves. "I'm going to work, baby," he states, but instead of approaching the huge canvas he starts spraypainting his boxfresh Timberlands in rainbow colours. "I'm a creative bitch!" he yells. "I should be like, Hodgy, The Creator." Meanwhile, Left Brain has written the words 'Gang Member' on their board. "I'm just trying to think, 'What do people tag'?" he reasons.

As Left Brain thwacks a paper plate smothered with gold paint onto the canvas and places a dead fly in among the mess, Lee is deep into his new neon interpretation of MellowHype's 'Numbers' artwork, framing the title with squelchy layers of pink and orange. "It looks like a burrito!" says Hodgy, who suddenly pours paint down his shirt before deciding to give the noxious liquid a taste. A monumentally high Left Brain then sprays invisible mist onto the canvas for 30 minutes. After two hours, they're done.

> "I'M A CREATIVE BITCH! I SHOULD BE LIKE, HODGY, THE CREATOR..."
>
> Hodgy Beats

***NME*: Talk us through your alternative covers...**

Lee: "I was trying to do a psychedelic trippy-looking record with 1990s colour pops – just make it look real crazy. It almost looks like *The Fresh Prince Of Bel Air* mixed with some weird Led Zeppelin or something. I like the pink and orange drips. I just wanted to do cool colours that'd be tight."

Left Brain: "It's just a little fucking piece, not quite a masterpiece... it's abstract. I really like gold, so I started off with gold. There's no meaning or story – it looks good! I wanted something to stick out, like 3D – the fly was dead already, I didn't kill it."

Hodgy Beats: "I did a little bit of finger-painting, I stroked it. That's a police car. I made the steering wheel nice and thick, 'cos it's a mink steering wheel. When I think of '119', the first thing that comes to mind is a cop, because backwards it's 911."

Lee: "If you look really closely, I got all the song titles in there.... every single one. '65', 'La Bonita', 'Beat...' I always think it's cool how it says on old records 'A full length album by...', real kitsch shit."

Have any of you done anything like this before?"

Left Brain: "I've done a couple of pieces in my lifetime. A lot of it is abstract. Hodgy does most of the MellowHype artwork. I take a lot of photos – I've got some in the *Golf Wang* book and in the 'Blackened White' album."

"OUR WAREHOUSE LOOKS LIKE SOMEONE THREW UP IN THE PLACE, BUT GOOD SHIT"

Lee Spielman

Lee: "I mean, for fun I've made a lot of 'zines and shit, cut and paste collage 'zines and stuff with my roommate. And every once in a while we just put them out to our friends and online. That shit's hella fun, because we do everything from stencilled cover envelopes to sticker packs – just all a bunch of handmade shit in our warehouse. As far as that kind of art and weird shit goes, it's fun to just be hella hands on."

Hodgy Beats: "This isn't my first one. I painted a giraffe before the last tour."

Lee, the Trash Talk album is called '119', which is the number of your warehouse downtown. Tell us about the place.

Lee: "It's crushed with art. We built a mini ramp and a studio and we all live there in lofts and shit. It's where we make 'zines and records get written. We've been there about a year and a half. It was just like a big empty room before and now it looks like someone threw up in the place, but threw up good shit."

How did you all meet?

Lee: "I think we met at South By Southwest right before we moved to LA. We made homies there and stayed friends ever since and now we live in LA and all kinda do the same shit. We BBQ and skate. The day of our album releases we had a BBQ here. OF and Trash Talk probably see each other every other day. When we met, we both just thought each other were wild. It's a different style of music [to Trash Talk], but they go in like it's a punk set."

And this joint tour could be interesting...

Hodgy Beats: "I'm ready to break an arm. Not my arm. Somebody else's."

Lee: "It's gonna be really fucked up. We're going to Hawaii together in two weeks."

Lee: "We're gonna play one show and then just hang out."

Left Brain: "We'll probably get some 'shrooms..."

Lee: "I'm about to be a straight tourist. You'll catch me in a Hawaiian shirt, straw hat drinking out of a coconut."

Tsk. They're throwing that paint around willy-nilly

REVIEW TIME...

The guys assess each other's work

MELLOWHYPE ON LEE'S EFFORT

HODGY BEATS: "I wish it was the album cover! It might be the next one. Lee did a good job. Mine's the best though. The paint tasted like ice cream."

LEFT BRAIN: "I like all the colours, and the fucking hands. It's really fundamental and fun. I'm thinking on the next one we should paint our album – this has given me some ideas. That's pretty cool. Kanye West did that shit. We could come up with some better shit though."

LEE ON MELLOWHYPE'S EFFORT

"I like the '119' backwards. I think it's tight with the fly on it – I like the cardboard stencil. It's completely different to the original. Our friend Brick took all the photos for the album, every single photo on the record cover is from the warehouse."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

KEVIN WESTENBERG

LED ZEPPELIN

CELEBRATION DAY WARNER MUSIC VIDEO

The mightiest rock'n'roll band ever release a document of the greatest one-off reunion show of them all. You watching, Jagger?

FILM OF THE WEEK

Before we begin, a note for beginners: this is not the place to start with Led Zeppelin. That would be their first six albums, on which they quickly established themselves as the greatest rock'n'roll band of all time, then set about doing everything harder, faster, louder, sexier and fun-er than anyone else would, ever, while prefacing future musical movements in the blink of an eye. Punk? See 'Communication Breakdown'. Post-punk? 'Trampled Under Foot'. Hard-hitting hip-hop? 'When The Levee Breaks'. Hard-hitting hip-hop with orchestral drama? 'Kashmir'. Pretty much all that latter-day Radiohead stuff that loads of people poo their pants over? 'Four Sticks'. The menacing tempo of dubstep that is supposedly so futuristic? They did it on 'Black Dog' *in 1971*. If you class Led Zeppelin as snooze-inducing dad-rock, you are a fool: take away the tales of shark-molesting, hotel destroying, private jetting, drinking, drugging and fucking, and you still have the most outrageous, visceral, beautifully adolescent thrills ever created. And if this is news to you, for God's sake put down this magazine and GO GET ON IT.

What 'Celebration Day' *is*, however, is a document of how to do the whole reunion thing properly. They said they were doing it just the once, for a good cause (beloved-and-sadly-departed Atlantic boss Ahmet Ertegun's Education Fund), and didn't then announce two years of stadium dates. They dressed sharp and cool for the performance, rather than some over-stylised Stones-type horrorshow. They didn't worry about the fact that lyrics like some of 'Ramble On''s – "*'Twas in the darkest depths of Mordor/I met a girl so fair/But Gollum and the evil one crept up/And slipped away with her*" – might sound a bit less hip than they did in 1969. Rather than sprinting about on an endless series of runways while fireworks and pyro exploded behind them, Robert Plant, Jimmy Page and John Paul Jones spent a large proportion of the set huddled in the four square feet in front of Jason Bonham's kit. Plus they struck EXACTLY the right balance between capturing the histrionic excesses of their heyday – Page's '75-era half-hour solos were cut, but the violin bow 'Dazed And Confused' solo stayed – and played everything you'd want them to play, finishing the main set with an absolutely monstrous version of 'Kashmir', and encoring with 'Whole Lotta Love' and 'Rock And Roll'.

Also: it was probably a complete accident, but in retrospect the show and the preceding tsunami of hype seem extremely well timed. At their 1985 Live Aid performance – the utter crapness of which was a large part of the motivation for doing the O2 show in the first place – Led Zeppelin had looked like dinosaurs. In 2007, they arrived back on the scene just as a lot of people were starting to get a bit bummed out by the internet-berthed demystification of our pop stars, and endless bloody 'behind the scenes' YouTube clips, and the idea of some proper, completely untouchable, unknowable, un-be-able goliaths to worship once more seemed like a fucking good one. Add one staggeringly glittering guestlist, and a short intro video that exhibited the frankly obscene heights that Zeppelin were operating at throughout the '70s, and you had a deafening, emphatic reminder of What It Is All About.

Anyway... the film itself is a fairly straight-up concert film, well shot by Dick Carruthers, with frills restricted to sporadic bursts of Super-8 footage shot in the crowd, to give a bit of a bootleg feel. There are none of the fantasy wizard segments that characterise the grand folly that is the '76 concert film, 'The Song Remains The Same', and no cutaways with Dave Grohl or whoever going on about how frickin' awesome it all was. Plus of course, as the entire project has all been overseen by the meticulous Jimmy Page, it sounds awesome: heavy but lean, and far, far more powerful and vital than any similar 21st century document of Zeppelin's still-touring contemporaries.

Will they ever get round to doing the whole thing all over again? Almost certainly not. But boy, what Led Zeppelin are presenting here is gonna have a lot of people praying that they do. ***Hamish MacBain*** **9**

THE O2 SHOW IN NUMBERS

20,000,000
The number of fans who tried registering for tickets for a gig in a 20,000 capacity venue

80,000
The number of fans *per minute* who tried registering for tickets

1
The number of times Jimmy Page played a solo with a violin bow in a virtual box made of green lasers, during 'Dazed & Confused'

3
The number of times Page made disturbing sex faces during the 'Ramble On' solo

14
Cameras used to film the gig in all of its mighty, righteous glory

MELODY'S ECHO CHAMBER

MELODY'S ECHO CHAMBER DOMINO

Melody Prochet meets Tame Impala's Kevin Parker and they make diabetically sweet music together

Welcome to the court of 2012's psychedelic king and queen. As the leader of Tame Impala and sometime contributor to Pond, The Dee Dee Dums, Mink Mussel Creek and other Perth-based bands, Kevin Parker has installed himself as this generation's retro-psych regent by playing a brand of '60s psychedelia most had given up for dead.

Now he'd like you to meet his girlfriend, Melody Prochet – a classically trained musician from the French countryside who moved to Paris, discovered rock music and, as the cosmos dictated, got talking to Parker backstage at a Tame show. Soon enough she was in Australia, unfurling her diabetically sweet melodies in Parker's personal studio.

But while Tame's bejewelled new record 'Lonerism' had a specific date-line in mind – summer 1966, The Beatles making the transition from 'Rain' to 'Revolver' – Melody's Echo Chamber is less bound by big names. It's in thrall to the past, sure, but to lesser-known music like Pentangle and Comus; to stuff that occupies the forever-French hinterland between musique concrète, Serge Gainsbourg's thing, jazz and Muzak. The stuff that Stereolab brought back into the Anglo-Saxon world in the '90s; ideas that Broadcast ran with.

When Melody's light-saturated first single 'Crystallized' rolled into our Twitter feeds back in March, it was easy to dismiss the shimmery-shiny song as standard blog-bait. But 'Melody's Echo Chamber' manages to create something just as dark as it is light.

'Snowcapped Andes Crash' not only has a title that could've fallen off the back of Radiohead's 'Amnesiac', it also pushes Melody's stilted, reverb-caked guitar arpeggios towards 'Knives Out' territory, before breaking back towards the safety of the Cocteau Twins. 'Quand Vas Tu Renter?' takes the bizarre keyboard tone childhood Casio users will recognise as 'dog bark' and pushes it into an uneasy clinch with spy jazz. Then, if things start to drift off into the lazy, stoner-y drone that Tame Impala fans will know only too well, she isn't afraid to try something weird to snap out of it. 'IsThatWhatYouSaid', for instance: a backwards-tracking squall that's like flying an aeroplane through a flock of guitars.

What it all adds up to isn't big-push psych loonycakes like The Flaming Lips, but something more subtly disorienting .The 'echo chamber' name comes from Melody sitting in her bedroom, making a sort of den, and blurting out her tunes to no-one but a hard drive. It's that sense of intruding on a private moment that Parker and Prochet have managed to retain. After all, here are two people who already see the best in each other, and with 'Melody's Echo Chamber' they've tried to make everyone else see it too. It shows. ***Gavin Haynes***

8

BEST TRACKS: 'Crystallized', 'I Follow You', 'Some Time Alone, Alone'

Faces To Names...

What the reviewers are doing this week

SAM WOLFSON
"This week I've been catching up on an orgy of amazing television: *30 Rock*, *Homeland*, *The Great British Bake Off*. I love autumn, when you can just sit on your sofa and stop socialising with anyone."

LUCY JONES
"I took my mum to see her favourite band, Muse, for the first time, and spent the whole time praying she wouldn't crowdsurf."

GAVIN HAYNES
"I have been negotiating for a flat in France. Now I understand why they're all so moody. Read the back half of *Any Human Heart*. Stuck to the paths. Killed things."

LINDSTRØM

SMALHANS SMALLTOWN SUPERSOUND/FEEDELITY

After going all prog-dance earlier this year with his third album 'Six Cups Of Rebel', Oslo's Hans-Peter Lindstrøm has gone back to bubbly basics. Each of these six songs is named after a traditional Norwegian dish, and together they cook up a satisfying if unadventurous snack. 'Raakost' (raw vegetables) is a dreamy analogue concoction, while 'Eggedosis' (something with eggs and sugar) features an obsessively circling synth. It's a trick repeated twice too often here, less successfully on 'Faarikal' (lamb), but brilliantly on 'Vafler' (WAFFLES!), which burbles busily around its blissful spirals. ***Emily Mackay***

6

BEST TRACK: 'Vafler'

NEIL HALSTEAD

PALINDROME HUNCHES SONIC CATHEDRAL

By its very nature, shoegaze was never going to set the world on fire when it emerged in the late '80s. Neil Halstead, erstwhile co-founder of Slowdive (who later morphed into Mojave 3), now makes hushed, understated and autumnal folk music which, despite occasional dark themes ('Spin The Bottle' is about his ex-wife), is the musical equivalent of cashmere socks. Recorded in a primary school, the Reading warbler's third solo record is whimsical, pleasant and calming, with shades of Damien Rice and Regina Spektor. Comparisons with Nick Drake will be made, but they're overly generous. ***Lucy Jones***

7

BEST TRACK: 'Loose Change'

AEROSMITH

MUSIC FROM ANOTHER DIMENSION! COLUMBIA

Aerosmith spent much of the '70s off their nuts, but still somehow made all-time classic ridiculous rock albums like 'Rocks'. Plus, having bossed rap-rock with Run-DMC in the '80s and dominated MTV in the '90s, their legacy is assured. Those well-documented in-band rifts aside, this is the first proper noise they've made since 2001. Has it been worth the wait? Well, it sounds like Aerosmith, with plenty of hard-rocking blues swagger and lighters-aloft balladry, but most of the tunes are rubbish. The self-parodic 'Legendary Child' exemplifies a band that draws on great ideas, but none of them from this century. ***Jeremy Allen***

4

BEST TRACK: 'Street Jesus'

THE AVETT BROTHERS

THE CARPENTER AMERICAN

The Avett Brothers reflect on a life of regret and heartache as they put their seventh album through the wringer marked "sad banjo". Produced, like their 2009 album 'I And Love And You', by Rick Rubin, 'The Carpenter' goes for jangly '60s country rather than modern Ryan Adams-style Americana. Benmont Tench of Tom Petty & The Heartbreakers sets his organ to stun as brothers Seth and Scott Avett exchange melancholy yarns of "*Hell in paradise*" on 'Life', before tackling lonesome highways on the Dylan-esque 'The Once And Future Carpenter'. The Avetts are clearly happiest when they're miserable. Which is fine, if you're in that kind of mood. ***Matthew Horton***

6

BEST TRACK:'The Once And Future Carpenter'

DIANE SAGNIER

ROLO TOMASSI

ASTRAEA DESTINATION MOON

Mathcore noise bastards (and bastress) tone it down a little

Perhaps it's just coincidence that Rolo Tomassi's third album shares its name with the Greek goddess of justice, who sits in judgement over human follies. But we doubt it. After all, if you'd spent six years as one of the most adventurous, forward-thinking and inexplicably overlooked bands in the country, you'd have an understanding of injustice, too.

Or, to put it another way: no band as talented as Rolo Tomassi should be shedding members because a chemistry degree looks like a more prosperous long-term career. Yet that's exactly what happened last year, when guitarist Joe Nicholson left, and was soon followed by bassist Joseph Thorpe, who cited the more familiar 'creative differences' line. Thankfully, their departures seem to have galvanised, rather than demoralised, Sheffield's favourite mathcore noise bastards (and bastress).

Undoubtedly made with a broader audience in mind, 'Astraea' is an accomplished work where the best cuts – particularly the tricksy, polyrhythmic 'Illunis' and the more expansive and melodic 'Ex Luna Scientia' - place as much emphasis on the softer, sweeter end of Eva Spence's larynx, rather than its guttural, rusty turbine-engine depths. But 'Astraea' doesn't compromise Rolo Tomassi's sound so much as distillate it: they're still mad as a sack of ferrets, it's just that, on the likes of 'Empiresk' and the synth-textured 'Gloam', they're cramming as many disparate ideas into four minutes as they usually do in seven.

It's hard not to conclude that this is what Rolo Tomassi have been moving inexorably towards since 'Hysterics'. If there is any justice in the world, here's an album richly deserving of some. ***Barry Nicolson*** **8**

BEST TRACKS: 'Ex Luna Scientia', 'Empiresk', 'Illuminaire'

MEDIÆVAL BÆBES

THE HUNTRESS/DEVOTION QUEEN OF SHEEBA

England's Mediaeval Baebes have been making the middle ages sexy for 15 years now – they once had a record produced by former Velvets minstrel John Cale – and their latest choral suite will delight weirdy-beard folkies and new-age goth types alike. With lyrics nicked off Ben Johnson, William Blake and court documents from the Pendle Witch Trial, there's plenty to chew on over two discs. Hell, the Mediaeval Bloakes even show up at one point. Why stop there? How about Paleolithic Babes, in which members fight over a single, phalangeal whistle carved from human bone? Anyone? ***Alex Denney*** **5**

BEST TRACK: 'Dianae'

CHRIS ENSELL

SYLVER TONGUE

SOMETHING BIG EP DANCING COINS

The 33-year-old Charlotte Hatherley has given 15 years to indie music. First came Nightnurse, then Ash. Then three solo albums. More recently, she's played in Bat For Lashes and KT Tunstall's band. All in all, she's earned the right to dress up like a sci-fi queen and call herself Sylver Tongue. Judging from this debut EP, the new persona is really Char's way of getting her electro on. 'Something Big' resembles Little Boots, while 'Creatures' is like Siouxsie Sioux doing synth-pop. But she's most convincing on dreamy, ambient tracks like 'Faraway Sun' and 'Hook You Up'. A work in progress, but she's done enough to keep the call from KT at bay. ***Nick Levine*** **6**

BEST TRACK: 'Hook You Up'

The Rider

What we're listening with and wearing this week

Film

Argo

A bloody good look at clandestine 1970s CIA shenanigans in Iran. It's directed by Ben Affleck, who stars alongside *The Big Lebowski* hero John Goodman. Loadsa larks.

Go see it: Cinemas nationwide

T-shirt

NotQuiteMe

Learn your phonetic alphabet with this cotton tee from these new designers. Buy them plain or with, in their own words, "wry takes on modern life".

Buy it: £25 from *notquiteme.com*

Headphones

Atomic Floyd SuperDarts

As well as having top quality sound, these super-sleek plugs also look a bit like darts going into your head. Which is *totally* cool.

Buy them: £199 from *atomicfloyd.com*

THIS WEEK'S SINGLES

reviewed by NME's **BEN HEWITT**

BRETON

POPULATION DENSITY FATCAT

Synths that buzz-buzz-buzz like a car engine kicking into life; a sneering vocal so arch it can't un-raise its eyebrow; a weird, disconcertingly loopy time-signature that's been lifted straight outta Jack Barnett from These New Puritans' noggin: Breton have this wonky art-rock patter well practised, eh? The naysayers may have them pegged as spods, but if this slo-mo, limb-jerking goodness is born out of smarts, then everyone else should swot up pronto.

THE WANTED

I FOUND YOU ISLAND

Are people so starved of charismatic eye-candy nowadays that girls actually lust after The Wanted? This gaggle of gormless, grinning and dull chimps? "*I found you in a river of pure emotion*," they simper on 'I Found You', in falsettos so uncomfortable it's like helium's been injected directly into their scrotums.

LUKE BINGHAM FEAT SWAY

GEMINI 3 BEAT

And the winner of this week's Most Misplaced Smugness gong is one Mr Luke Bingham, who gurns through his latest video with such self-satisfaction you'd think he'd penned 'Purple Rain'. He hasn't, of course. He's written 'Gemini', a mish-mash of nasty misogyny and synthetic, chart-molesting pap. Sway, at least, has the decency to sound embarrassed.

A*M*E

PLAY THE GAME BOY FUTURE/UNIVERSAL

You used to bloody *love* your Game Boy, didn't you? Wearing out your thumbs, battling away on Pokémon. Sadly, those memories are about to be tarnished by A*M*E, who has her eyes set on emulating Nicki Minaj but forgets to include the things that actually make NM fun – namely being a garishly batshit-mental cartoon character made real – and just plumps for oodles of buzzing and teeth-grindingly irksome beats.

DISCLOSURE

LATCH PMR

It's all James Blake's fault, this. Yeah, he's talented and possesses the finest cheekbones in south London, but his dubstep-for-your-mum shtick is why Disclosure and their ilk think pop music should be 'classy' and 'sophisticated', all big empty caverns of sparse beats, plinky-plonky sounds and softly-softly vocals that should only be heard soundtracking a tender shagging scene on *Hollyoaks Later*.

SWIM DEEP

HONEY CHESS CLUB

The best bits of the Birmingham mob's latest cut have the pull of a star-spangled whirlpool that'll suck you back into the late '80s. Trouble is all the lavish arrangements in the world can't disguise that, come the chorus, Austin Williams starts mewing like a sex phone line operator, forlornly feigning enthusiasm as she goads someone closer to a sticky climax. But hey, that's a minor quibble, right?

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

The Cribs, in the belly of the brazen Welsh

SWN FESTIVAL

VARIOUS VENUES, CARDIFF FRIDAY, OCTOBER 19 – SUNDAY, OCTOBER 21

Festies aren't just for summer y'know, and the Welsh knees-up is all buzz bands and indie stalwarts

You may have stored away your tent, hosed off the wellies, given thanks for the unspeakable beauty of sleeping in an actual bed and sworn never to indulge in breakfast Jägerbombs ever again. But for those still searching for the festival party come autumn, there's Cardiff's annual new music celebration, SWN.

Topping the pile are Wakefield's finest (only?) musical sons, **The Cribs** at Cardiff Uni. Having incessantly toured recent LP 'In The Belly Of The Brazen Bull', you could perhaps expect the same, tired set list, phoned in for a paycheck. Not so the Jarmans. "Earlier today I was diagnosed as being severely asthmatic," drawls Ryan. "But we're gonna play the longest set we've ever played anyway." Connoisseurs of doing the opposite of what anyone expects, tonight proves the trio are getting more exciting with time. Tonight we get classics ('Mirror Kissers', 'Another Number') and current favourites ('Anna', 'Back To The Bolthole'), but it's the surprises that glue it all together. Old single 'Our Bovine Public' gets its first airing in a long time, while B-side 'To Jackson' sounds melancholically huge. And then there's the ending. Segueing their riotous old set-closer 'The Wrong Way To Be' (not seen for many a year) into 'ITBOTBB' closer 'Arena Rock Encore With Full Cast' it makes for a neat summary of the evening: nostalgic, surprising, utterly vital and genuinely world-class.

> ***The Cribs are nostalgic, surprising, utterly vital and genuinely world-class***

But SWN is primarily about the newer kids on the block. **Frankie & The Heartstrings'** Uni set is drawn primarily from their as-yet-unreleased second LP, and they play as though they need to prove themselves all over again. Although the venue is unfortunately empty, the Mackem boys' boundless energy and jauntiness is still hard to resist. The new material may not be as grabbing as their previous offerings (save for one track that repeatedly mentions something going "*howay*"), but there's still plenty to love. Later that night at Dempsey's, Japanese noiseniks **Bo Ningen** turn out to be the weekend's surprise draw. The venue is rammed to

Frankie of & The Heartstrings fame, still pouting

Bo Ningen take guitars places they've never been before

Just hangin'...

uncomfortable proportions, and their set far more melodic than we expect.

The following morning at Clwb Ifor Bach, newcomers **Childhood** strike out. Ben Romans-Hopcraft makes for a startlingly intense frontman – his cold, fixed stare belying the relative positivity of the band's output. 'Haltija' is all dreamy nostalgia, while new single 'Blue Velvet' takes the sweetness of **Spectrals** and adds some darker clout. And the set closes on a number that sounds like Toy if they were really into The Byrds instead of Neu!, which is excellent. But the night and perhaps the whole weekend belongs to **Palma Violets**. We knew they were good live – heck, one of the reasons they graced our cover after just one single is because of their ridiculous gigging prowess – but tonight is INSANE. Midway through their first full headline tour it's unbelievable how much the quartet are improving on a daily basis. From the feral rumbles and howls of 'Tom The Drum' to the familiar anthemics of 'Best Of Friends', from 'Last Of The Summer Wine''s organ-ridden sermon to set-closer 'Fourteen', the onstage energy is so visceral it feels as though something's got to give. It might be the best live set we've seen all year.

To Sunday, and newest of newcomers **Night Engine** at Undertone provide early thrills. They've probably built an actual shrine back home, such is their debt to Bowie. But their music has so much bass-driven strut it's easy to let them off. At the Buffalo Bar **Splashh** also come up trumps, although their usually anarchic set is reined in somewhat because: a) it's 3pm and b) the crowd doesn't care. But the likes of 'All I Wanna Do' and current, glorious single 'Vacation' shine through as scuzzily sweet diamonds in the rough that they are. **Toy** take to the stage in slightly grim Irish chain pub O'Neills (yep, it is a bit weird) and it's left to B-town babes **Peace** to close the show at Clwb Ifor Bach. 'California Daze' is one of the singles of the year, and even without the extended loops of EP highlight '1998', their set is a masterclass. ***Lisa Wright***

Play time for Childhood

Huw's The Best?

By Radio 1 DJ and SWN co-organiser Huw Stephens

THE WEEKS
"They played twice and it's their first time out of America – it was banging. They're a Memphis band with powerful, whisky-soaked blues songs like The Black Keys and Kings Of Leon. They've got a brilliant song called 'The House We Grew Up In'."

KWES
"He played an incredible set. A bit of soul, some beats, a bit of prog – he mixes it perfectly. He played one of SWN's last gigs and it was the perfect comedown, as it were. Everybody was mesmerised."

KUTOSIS
"They're a Cardiff band and had two good gigs at SWN this year. Welsh bands are a big part of the festival. They make slightly hardcore, easy-to-digest, pop-punk."

STUBBORN HEART
"It was their first UK gig and they've got an album on the way. They're like a minimal Hurts. They're a duo and they make glitchy, big production beats with beautiful, beautiful vocals over the top."

THE DOT

GLASGOW, KING TUT'S WAH WAH HUT

WEDNESDAY, OCTOBER 17

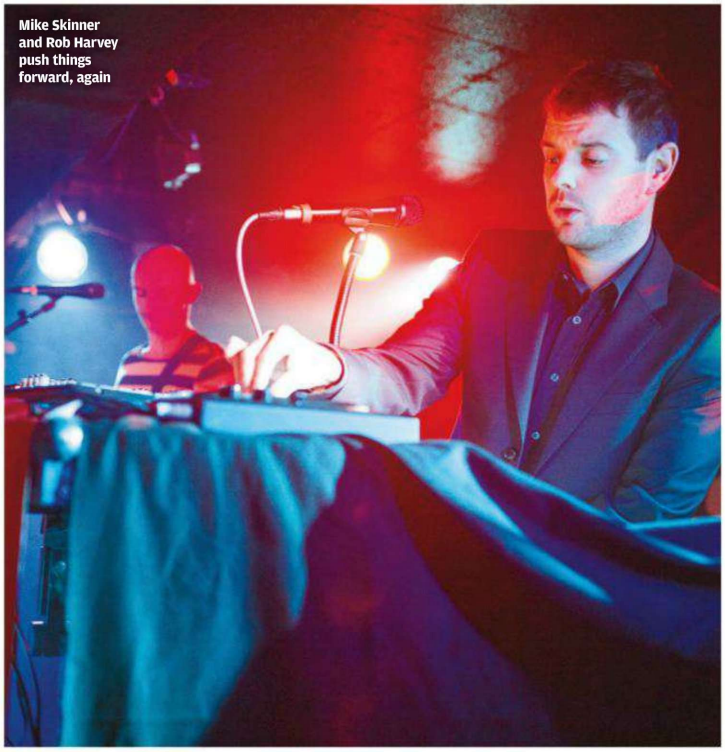
The Streets' Mike Skinner and The Music's Rob Harvey hit the road, neck vodka and unveil tunes

Mike Skinner is the peripheral pop star. He enjoyed huge commercial success with The Streets but always seemed uncomfortable with celebrity, devoting one album ('The Hardest Way To Make An Easy Living') to its intrinsic hollowness and spending the latter half of their career attempting to make some philosophical sense of his own life instead of chasing hits. There were struggles with addiction, sure, but not to booze or drugs: Skinner's vice was the more unglamorous pursuit of spread betting. He was always a producer by trade, and a pop star by default.

Now, in his first post-Streets undertaking, Skinner is one half of The DOT, stationed behind his technological bells and whistles, sipping from a bottle of vodka and contributing the occasional vocal while Rob Harvey – the banshee-lunged former frontman of The Music, and a collaborator of Skinner's ever since the final Streets album 'Computers And Blues' – takes centre-stage. It's been a long time since Skinner inhabited venues this small, and the crowd seem unsure what to expect: they're eerily subdued on the first few songs, and there's a dreaded sense that at least half of them have come to hear 'Dry Your Eyes'. During one track, their deafening lack of enthusiasm is only drowned out by one man's mutinous clapping; outside of tumbleweed and whalesong laments, it's perhaps the loneliest sound around.

It's important to stress, however, that none of this is The DOT's fault. They're both slightly more muted performers these days – "In this band I can dress like an estate agent and get away with it," smiles Skinner in his rumpled-looking suit – but the music, by and large, is pretty good. 'And A Hero' and 'Whatever It Takes' – a certified early-'90s banger puzzlingly left off their debut – are both terrific meetings of Skinner's beats and Harvey's voice, while 'You Never Asked', an acerbic relationship-study of the lies we tell and the truths we don't, has a black humour typical of its author's best work. Members of the crowd still call for old songs, but with good-natured jests, not short-tempered impatience.

There's a theory that Skinner is currently drifting; that his heart is more in films than music, and that heading back onto the toilet circuit with a new band amounts to a kind of mid-career crisis. Tonight's show may be a little rough (straight vodka has that effect) and a few songs may sound sketchier than you'd like, but while he might never eclipse The Streets, at least he's not content to simply go stale in their shadow. ***Barry Nicolson***



Mike Skinner and Rob Harvey push things forward, again

KING KRULE

ELECTROWERKZ, LONDON THURSDAY, OCTOBER 18

Kitchen-sink dramas, dubstep and jazz chords from the man who resembles Nicola Roberts and Steve Lamacq's lovechild

"Hello, London, we don't play this town much," deadpans Archy Marshall, aka Zoo Kid, aka King Krule. This north London haunt has recently become an outpost for the brightest-yet-darkest bands, with Savages playing last week and this young scamp today. Tonight, King Krule arrives to rapture usually reserved for monarchs having their tops lopped off, and with his pale skin and furtive glances he's part gaunt 18th century shoeshine boy, part 21st century visionary, and quite possibly the lovechild of Steve Lamacq and Nicola Roberts.

The 18-year-old is an antidote to everything formulaic that might have worn you down this year. A Brit School prodigy, he's everything you want in a musician . Urban yet poetic, gritty yet romantic, his words are kitchen-sink dramas manifested in song. When he says "*I'm covered in blood, on the bed, and it's fairly obscene*" during 'Bleak Bake', it's almost too much to handle.

Then there's his stunning guitar work, which co-opts delicate jazz chords and places them in an unfamiliar setting – over dubstep and breakbeats – to produce music that bristles with invention. His style echoes Johnny Marr, though he's not a rubbish Smiths imitator, more a clever magpie stealing shiny objects from everywhere, like on the bracing and skittering 'A Lizard State'. If we are all in the gutter but some of us are looking at the stars, then Archie's head is poking around the heavens for ideas.

On the otherwise dreamy waltz 'Baby Blue' he proves he's not afraid of the odd Captain Beefheart moment by dropping in some chord sequences that make no sense, which is a product of an acute confidence in his own ability. And then there's *that* voice: a soulful snarl that evokes devotion, because when he sings you know it's the truth. This gig is a coronation, the acknowledgement that King Krule is a cut above, and everyone leaves knowing they've witnessed something special. ***Jeremy Allen***

WHAT TWITTER THOUGHT

@farfromCyan
"One of the best gigs I have ever been to... King Krule tonight was absolutely incredible."

@mistercollieman
"Can you be more raw King Krule. Top stage presence, moody blues."

@blunt_
"King Krule inexpressibly beautiful live: songs within songs, ferocious but tender, the Next Big Thing #kingkrule"

METZ

THE ART SCHOOL, GLASGOW
MONDAY, OCTOBER 22

The house lights go down and this tiny, sweaty venue descends into darkness but for the glow of the bar at the back of the room. A rumbling of drums and an uncomfortable wail of distortion and feedback focus our attention forward. And then the bass kicks in. It's loud. It's really fucking loud. The lights go up, blinding everyone as though Jesus has just entered the room. "It's a fucking pleasure to be here," says frontman Alex Edkins as the awesome noise of 'Knife In The Water' finally subsides. "We've beeeeeen driiiinkiiing allll day," he slurs as 'Get Off' – a song about dancing – turns the sludge-punk trio into a rabble-rousing force. METZ clearly don't do Monday tedium. Treat every day as though it's the weekend: that's their ethos. They throw everything they've got into their live show and bassist Chris Slorach even manages to snap a string two songs into their set. "That can only happen when you've been drinking all day with your cousin," he explains. Guitar fixed, what follows is a set played with unrelenting speed and savagery. Signed to Sub Pop, comparisons to Nirvana will always be there – the drummer plays a lot like Grohl – but who cares? 'Headache' is a joyously loud two-minute punk rager and 'Wet Blanket' an unnerving wall of noise. As their set comes to a deafening close, the room returns to darkness and we're left wondering what we've just witnessed. No-one is disappointed. ***Rab Mitchell***

EVERYTHING EVERYTHING

THE COCKPIT, LEEDS
SUNDAY, OCTOBER 21

On the day that Everything Everything score their first UK Top 40 hit with 'Cough Cough', the Manchester-born band are in a jubilant mood. They're not celebrating with a bunch of crowdpleasers though, because tonight's about showcasing the songs from upcoming 2013 album, 'Arc'. "The boiler suits are gone," announces singer Jonathan Higgs, indicating their smart new stage-wear. "Now we can bend our knees." They aren't the only things that have been ditched. The band have also left behind the singular rhythm that characterised 2010's 'Man Alive', and Higgs is no longer doing lyrical acrobatics and trying to cram a verse into a line in some kind of verbal density race against The Futureheads. Instead, the new songs such as 'Choice Mountain' are given space to breathe because Higgs has got a few things to say about the world around him and he wants to make sure we catch every word. Though his falsetto can get lost among the cacophony, he latches onto every eye in the room as he shares his cautionary tales of global and personal doom. "*You're looking like you're bored of your husband*" he sings on new song 'Torso Of The Week', as stadium-sized drumming nods to their forthcoming support slot with Muse. The new tunes aren't translating to dancing feet yet, but there's something huge about them. ***Hayley Avron***

DIRTY PROJECTORS

THE ARCHES, GLASGOW MONDAY, OCTOBER 15

One thing quickly becomes apparent about Dirty Projectors' David Longstreth shortly after the opening duo of 'Swing Lo Magellan' and 'Offspring Are Blank' – he's totally lame at banter. "I've got a few jokes but, ahem, we're here to play songs," says the frontman, his future as a stand-up comedian soon evaporating in a haze of sweet harmonies and fiddly guitar. It's comforting to note that this overwhelmingly talented sextet are human after all, because the soundscapes they create onstage are a humbling experience to anyone who has ever picked up an instrument. 'Cannibal Resource' is the first track to get the ecstatic applause that quickly becomes the norm tonight, as it bubbles under the skin before erupting in a flourish of colour and sound. This feels more like performance art than an actual gig, and there are as many chin-stroking, arty types in attendance as there are music lovers. But it's a mix that works well, as it creates a righteous buzz around the place which reaches its fevered peak during a spine-tingling 'About To Die' – the unearthly vocals on the track sound incredible. From there on in it's a masterclass in style and grace, as they curl their perfumed jams and off-beat drums around Longstreth's maddeningly high-concept ideas. It climaxes with 'Stillness Is The Move', which showcases everything great about this band in one brilliantly exultant four minutes. There ain't no need for between-song banter with songs *this* good. ***Jamie Crossan***

JENN FIVE

BAT FOR LASHES

MANCHESTER CATHEDRAL, MANCHESTER
MONDAY, OCTOBER 22

Natasha Khan braves the wrath of God to unleash the "evil pop music" of her new album

"I'm here to save your soul from the eternal fire of hell," yells a disgruntled preacher to the people outside the entrance to Manchester Cathedral. "Trust in God, not evil pop music. You won't be saved on Judgement Day if you use your ticket tonight." If anything, she speeds up the queuing process by scaring people inside. Plenty have decided damnation is a small price to pay to see Bat For Lashes' eerie surrealism in such a sublime setting.

When Natasha Khan takes to the altar with 'Lilies', she shouts "*Thank God I'm alive*" in a note-perfect falsetto. Her voice soars through the granite arches as she wields a singular drumstick, using it to whack an electronic pad and create the thunderbolts alluded to in the lyrics. When not being swung angrily, it's an orchestral baton used to annotate sumptuous waves of cello strings. A beautiful start.

As expected, tonight's set is built around new album 'The Haunted Man'. The title alone suggests a spooky live experience, and with smoke constantly enveloping Khan, it's as though we're viewing an apparition. When she sings "*and I was alive*" during 'Horses Of The Sun' it's like she's already dead and buried.

A chilling sample that sounds like a church choir opens 'Oh Yeah', and makes you wonder if the lady outside the cathedral was right. The new album's title-track evokes the supernatural, too, as Khan holds an old radio above her head, which acts as a conduit for the haunted man in the song to sing to the crowd directly.

There's incredible passion in her delivery: 'Laura' is hit note-for-note, despite Khan confessing to having a sore throat beforehand. There's a lot of movement, too. She gesticulates wildly during 'All Your Gold' and mimes the action of having her heart torn out before dancing vivaciously during 'Marilyn'.

She's not the only one dancing though. 'The Haunted Man' isn't a sombre album, and tribal drums frequently come to the fore. 'The Wall' creates something bordering on a rave atmosphere, and Khan's altar is suddenly awash with more colours than Joseph's Technicolor Dreamcoat. But the biggest dance of all is reserved for closing track 'Daniel', from her 2009 album 'Two Suns'. Khan's sore throat adds a husky element, and the night ends on a sacrilegious note with a semi-mosh. ***Simon Butcher***

The Setlist

- Lilies
- What's A Girl To Do?
- Glass
- Travelling Woman
- Oh Yeah
- All Your Gold
- Marilyn
- Horses Of The Sun
- Laura
- Horse And I
- Prescilla
- A Wall
- Pearl's Dream
- Haunted Man
- Daniel

TOM MARTIN, CAITLIN MOGRIDGE

RACHEL ZEFFIRA

ST ANDREW HOLBORN, LONDON
THURSDAY, OCTOBER 18

Faris looks on as his Cat's Eyes pal gets classical

The rumbling opening note of 'Here On In' hums through the gold awnings and mahogany panelling of St Andrew Holborn, blocking out the bustle of the central London streets outside. The stage at the front of the venue is empty, so when Rachel Zeffira appears sitting on top of a spectacular organ at the back of the church flanked by a denim-clad female choir, audience heads turn with a Wimbledon-style swoosh to catch the beginning of her debut solo show.

Then the choir and Zeffira are gone, for a minute, with the music still humming. As the choir begins to assemble on the stage at the front, Zeffira takes a seat at a black piano that's under an almighty crucifix and flanked by paintings of the Virgin Mary and Saint Peter. The Canadian multi-instrumentalist has brought the members of Toy and SCUM who appear on her debut album 'The Deserters' to play in the orchestra, which kicks in to wrap the audience in strings and oboe. 'Here On In' is still playing.

It's a grand entrance, and fitting for someone who played at The Vatican with The Horrors' Faris Badwan under their Cat's Eyes guise. But where Cat's Eyes mix '60s pop and psych fuzz, Zeffira's solo project is more classical.

Then it's straight into 'The Deserters', a deliriously stark piano lullaby brought to life by Zeffira's otherworldly soprano, which echoes off the marbled floor. The soaring 'Break The Spell' lifts the mood before a sultry take on Cat's Eyes brilliant 'Over You' as Faris watches from the rafters, *Phantom Of The Opera*-style.

A warped and unsettling cover of My Bloody Valentine's 'To Here Knows When' finishes off the spectacle as the orchestra and choir disappear. Then Zeffira returns alone to close the show with a stripped-back piano encore of Cat's Eyes' 'Love You Anyway'.

With the organ, the theatrics, the moonlighting band members and the cool girl choir, Zeffira has made it look like classical and pop really belong together. That ain't easy. ***Jenny Stevens***

RACHEL ZEFFIRA ON...

...THE VENUE
"I just really wanted to play organ, and the only church that would let me do this type of pop concert was this one in the end. Everyone else was a little snobby about it."

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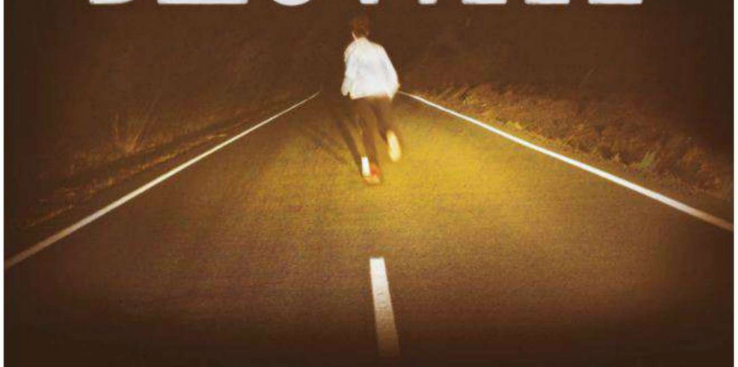

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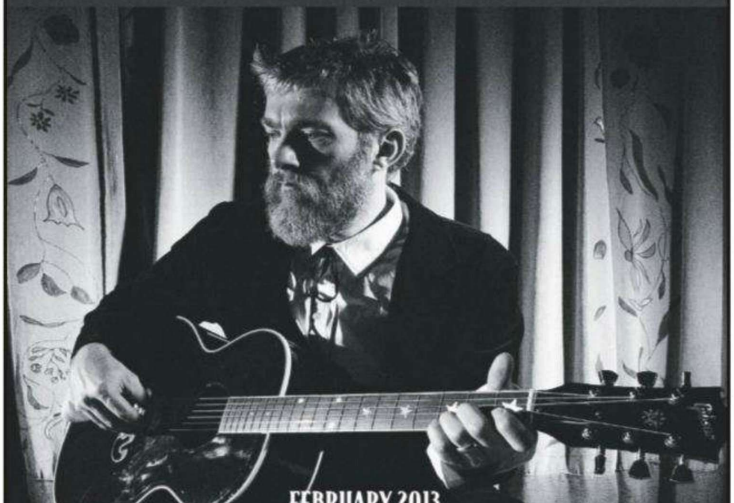

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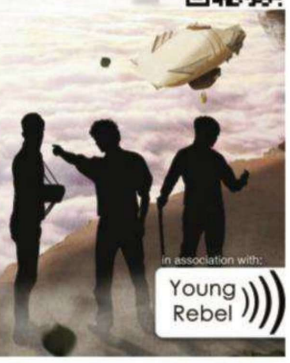

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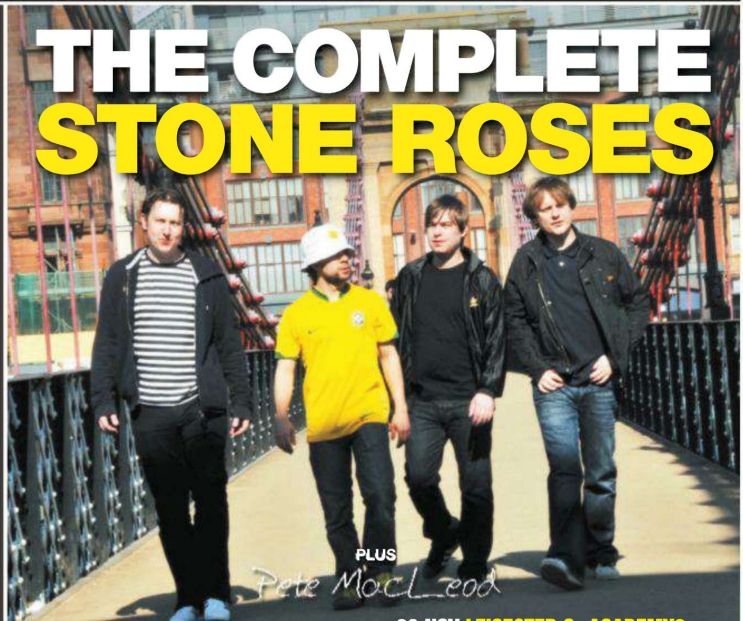

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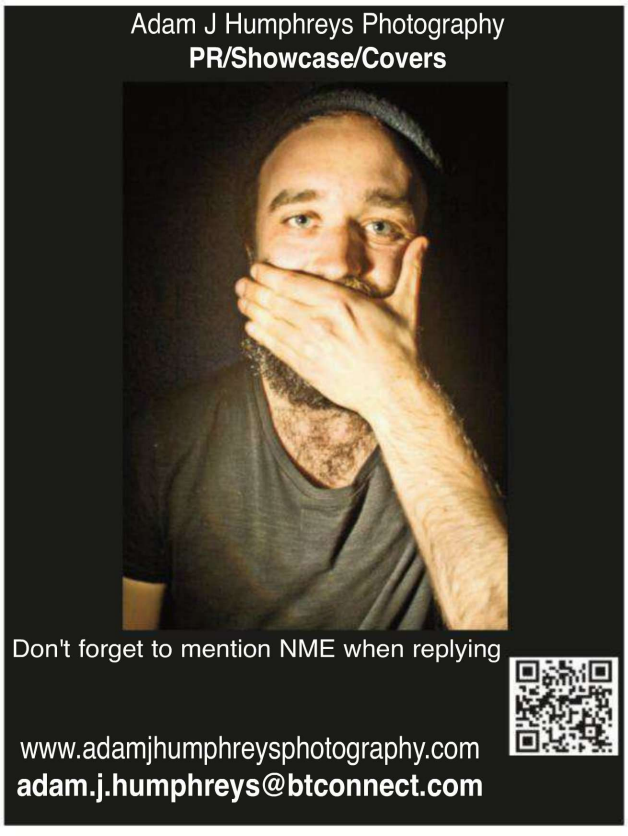

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HOLOGRAMS

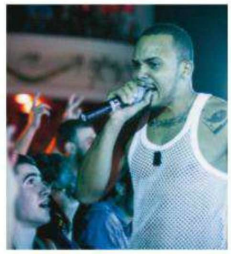
STARTS: Brighton Green Door Store, Nov 7

This Swedish band have had to cancel several dates this year due to being skint, but we have it on good authority they'll finally make it over this November.

STILL CORNERS

STARTS: Leeds Brudenell Social Club, Nov 7

The cinematic Sub Pop band play four dates next week. After Leeds they head to Glasgow (Nov 8), Manchester (9) and London (12).



CULTURE CLASH

STARTS: London Wembley Arena, Nov 7

Major Lazer (above), Annie Mac Presents, Boy Better Know and Channel One go back to back in this latest soundsystem battle. Expect exciting genre-mashing.

GOLDHEART ASSEMBLY

STARTS: Birmingham Institute, Nov 15

The alt-pop five-piece tour with Band Of Horses. Catch them also in Glasgow (Nov 16), Dublin (17), Manchester (19) and London (20).

THE MACCABEES

STARTS: London St John at Hackney Church, Nov 23

The band round off a year of great gigs and even better hair at Mencap's Little Noise Sessions. Jamie N Commons supports.

LOCAL NATIVES

STARTS: London Hoxton Bar & Kitchen, Dec 6

The LA group's second LP 'Hummingbird' will be out in January. After Hoxton they play The National's ATP at Camber Sands (Dec 8).

THE XX

STARTS: Dublin Olympia Theatre, Dec 7

The 'Coexist' band have added four new dates to their tour. They'll play two dates in Dublin and also visit Leeds (Dec 10) and Portsmouth (13).

PLAN B

STARTS: Newcastle Metro Radio Arena, Feb 1, 2013

Following 'iLL Manors' and *The Sweeney*, Plan B gets back to being a pop star. Head down to one of his 11 big dates in February.

FRIGHTENED RABBIT

STARTS: Manchester Gorilla, Feb 22, 2013

The Scottish indie-rock band take songs from their new, as yet untitled album on the road at the start of 2013, kicking off in Manchester.

JESSIE WARE

STARTS: Cambridge Junction, Mar 6, 2013

Despite a tour of the USA and a deal with Cherrytree Records, Jessie isn't leaving us just yet. She'll play seven dates, ending at London's Shepherds Bush Empire.

AMANDA PALMER

STARTS: Edinburgh HMV Picture House, Mar 21, 2013

Palmer brings her Grand Theft Orchestra back for another six-date tour. Here's hoping she pays musicians from the start this time, eh?

FUN.

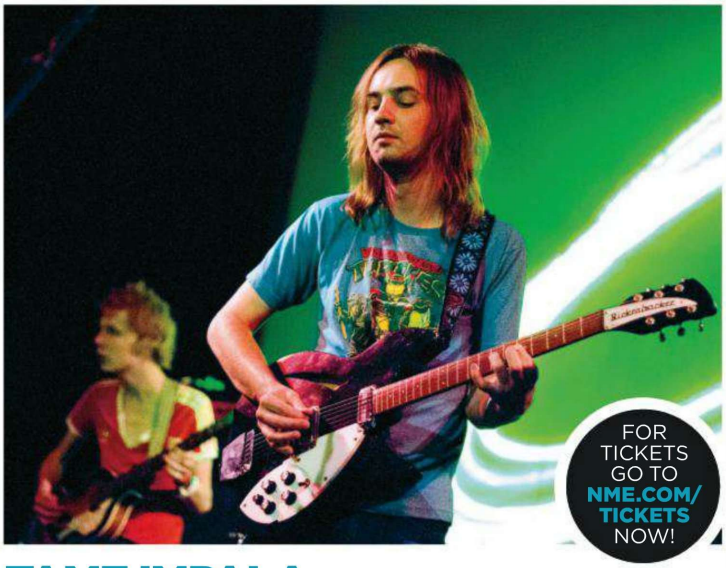
STARTS: Edinburgh Picture House, Apr 15, 2013

The indie pop band embark on a six-date tour. They'll visit Leeds (Apr 16), London (18), Bristol (19), Norwich (20) and Nottingham (22).

JENN FIVE, DAN DENNISON, RICHARD JOHNSON, JESS BAUMING, RACHAEL WRIGHT, CARSTEN WINDHORST, DAVE M BENNETT/WIREIMAGE, DEREK BREMNER

PICK *of the* WEEK

What to see this week? Let us help



TAME IMPALA

STARTS: Manchester HMV Ritz, Nov 1

NME PICK

After 2010's debut album 'Innerspeaker', Tame Impala's Kevin Parker ditched his home in Perth, Australia, and moved to Paris. When *NME* visited him this September, he had nothing with him but a phone, a bag of dirty clothes and some manky flip-flops. Thankfully, his isolation (along with Serge Gainsbourg and Led Zeppelin records and a love of red wine) inspired 'Lonerism', the band's ridiculously good new album. The thudding stomp about bullying, 'Elephant', and the bass-driven psych of 'Feels Like We Only Go Backwards' are both contenders for track of the year. By the time you read this, Tame will have played a sold-out gig at London's Brixton Academy. When he plays live, Kevin will have his band behind him and 4,000 people singing back at him – but will he still feel alone? And will he have proper shoes? The band visit Manchester, Sheffield and Glasgow this week.

Everyone's Talking About ALT-J

STARTS: Birmingham O2 Academy, Oct 31

Whether the Mercury Prize is a benchmark for new music or a reason why the whole industry should give up, it gets people talking – and the fact that Alt-J are favourites means this tour will be a sell-out. See what all the fuss is about at Birmingham, Oxford, Bristol, Brighton and London this week.

Don't Miss DEATH GRIPS

STARTS: Bristol Fleece, Nov 5

Since this industrial hip-hop trio howled onto the scene in 2010, they've pissed lots of people off. They've cancelled tours, leaked songs and presented an erect penis as art. When they played at London's XOYO, they came on early, so many fans missed out. Ensure you get to the Bristol, Manchester and London dates with time to spare.

Radar Stars HOW TO DRESS WELL

STARTS: Manchester Soup Kitchen, Nov 3

When Tom Krell played London's Social in support of the experimental R&B of 'Love Remains', he hid his face behind a curtain of dry ice. He arrives for dates in Manchester and London this week with a new band. Will he have embraced his inner rock god? Probably not. But it's worth a look.

WEDNESDAY

October 31

ABERDEEN
EurFos Childs The Tunnels 01224 211121

BATH
Dry The River/Arcane Roots Komedia 0845 293 8480

BIRMINGHAM
Alt-J O2 Academy 2 0870 477 2000
Blacklisters Flapper 0121 236 2421
The Killers LG Arena 0121 780 4133
Peace Rainbow 0121 772 8174

BRIGHTON
NME GENERATION NEXT TOUR
Howler/Gross Magic/The Cast Of Cheers The Haunt 01273 770 847
The Resonators Komedia 01273 647 100
Syd Arthur Blind Tiger 01273 681228

BRISTOL
Dog Is Dead Thekla 08713 100000
Ellen And The Escapades Louisiana 0117 926 5978
Failure To Follow/Svalbard Croft (Main Room) 0117 987 4144
Palma Violets/Childhood Exchange 0117 9304538
Pentagram Fleece 0117 945 0996
The Wedding Present O2 Academy 0870 477 2000

CARDIFF
Bondax Buffalo Bar 02920 310312
Brother & Bones The Moon Club
Jemma Roper/Shiny Tiger Gwdihw Cafe Bar 029 2039 7933
Manhattan Coast Clwb Ifor Bach 029 2023 2199

EDINBURGH
Alice Cooper Usher Hall 0131 228 1155
Reptile Youth/Minature Dinosaurs Electric Circus 0131 226 4224
Saint Saviour Sneaky Pete's 0131 225 1757
Shinedown HMV Picture House 0844 847 1740

EXETER
Thea Gilmore Phoenix 01392 667080

FALMOUTH
Julia Stone Princess Pavilion 01326 211222

GLASGOW
Amy Macdonald O2 ABC 0870 903 3444
A Loss For Words/Save Your Breath Ivory Blacks 0141 221 7871
The Ghost Box Mono 0141 553 2400
We Are The Physics 13th Note Cafe 0141 553 1638

GUILDFORD
Dan Le Sac Boileroom 01483 539 539

HULL
Double Down/Dead Like Zombies New Adelphi 01482 348 216

LEEDS
Astroid Boys Santiago 0113 244 4472
Chumbawamba City Varieties 0845 644 1881
Dead Star 45s Milo 0113 245 7101
Freeze The Atlantic The Well 0113 2440474
Joe Banfi/The Slow Show Oporto 0113 245 4444
Modulate/Surgyn Cockpit 0113 244 3446
Reverbed Empire 01132 420868
Wet Nuns Nation Of Shopkeepers 0113 203 1831

LEICESTER
Pure Love/Scholars Lock 42

LIVERPOOL
Lawson O2 Academy 0870 477 2000

LONDON
Bad Habits Underworld 020 7482 1932
Bleak/Urchin Child Rhythm Factory 020 7247 9386
Dave Giles Barfly 0870 907 0999
Death At Sea/Wolf Alice/Honey Queen Of Hoxton 020 7422 0958
Dexter Strangeways Dublin Castle 020 7485 1773
Dingus Khan Dingwalls 020 7267 1577
Dream Themes/The Nuns Buffalo Bar 020 7359 6191
Duologue/Cloud Boat The Lexington 020 7837 5387
The Eighties Matchbox B-Line Disaster Electric Ballroom 020 7485 9006
Fields Of The Nephilim O2 Shepherds Bush Empire 0870 771 2000
Frida Hyvonen Kings Place 020 7520 1485
The Hall Of Mirrors Strongroom Bar
The Heavy Scala 020 7833 2022
Kate Nash Hackney Attic 0871 902 5734
Katzenjammer O2 Academy Islington 0870 477 2000
Lupen Crook Old Blue Last 020 7613 2478
More Than A Thousand Peel 020 8546 3516
Night Works Sebright Arms 020 7729 0937
The Polyphonic Spree HMV Forum 020 7344 0044
Rodrigo Y Gabriela Old Vic Tunnels
Rolo Tomassi/Oathbreaker XOYO 020 7729 5959
Ratking Birthdays
Skinny Lister Wilmington Arms 020 7837 1384
Throne MacBeth 020 7739 5095
The Walkmen Rough Trade East 0207 392 7788
Wednesday 13/Fearless Vampire Killers KOKO 020 7388 3222
We Were Evergreen/Pandr Eyez Victoria 020 8399 1447
Will & The People 93 Feet East 020 7247 6095

MANCHESTER
Beach House/Holy Other HMV Ritz 0161 236 4355
Clock Opera Deaf Institute 0161 330 4019
Every Time I Die Academy 2 0161 832 1111
Twin Shadow Sound Control 0161 236 0340
Two Gallants Academy 3 0161 832 1111

MILTON KEYNES
Chris Parker Watershed 07935 641 660

NEWCASTLE
Spector/Swim Deep/LULS O2 Academy 2 0870 477 2000
Tim Burgess University 0191 261 2606
Tissue Culture Cluny 2 0191 230 4474
2:54 Cluny 0191 230 4474

NORWICH
Billy Lockett Bicycle Shop 01603 625 777
Canvas Brickmakers 01603 441 118
Liqueur/Witchers Waterfront 01603 632 717
This Town Needs Guns Keir Hardie Hall 01603 625591

NOTTINGHAM
Ed Sheeran Capital FM Arena 0115 948 4526
Little Comets Rescue Rooms 0115 958 8484

OXFORD
Owl City O2 Academy 0870 477 2000

PORTSMOUTH
Delphic Wedgewood Rooms 023 9286 3911

READING
Mellor/Gold Road Oakford Social Club 0116 255 3956

SHEFFIELD
Stooshe O2 Academy 0870 477 2000

SOUTHAMPTON
Our Time Down Here Joiners 023 8022 5612
Voodoo Vegas Talking Heads 023 8055 5899

SWANSEA
Cut Ribbons Sin City 01792654226

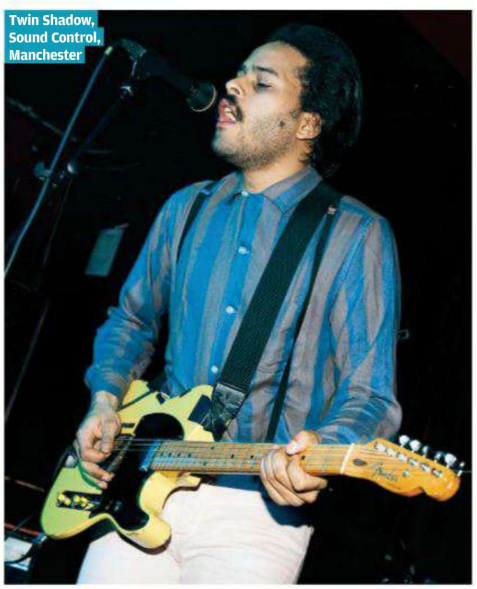
TONBRIDGE
To Kill A King/Van Susans West Kent College 0845 207 8220

TUNBRIDGE WELLS
Terror The Forum 0871 277 7101

WAKEFIELD
Schwervon!/The Fur Blend The Hop 0871 230 1094

WOLVERHAMPTON
Everybody Looks Famous/ Maycomb Slade Room 0870 320 7000

YORK
Blackbeard's Tea Party Stereo 01904 612237


Twin Shadow, Sound Control, Manchester

ANDY WHITTON, ANDY WILLSHER, TOM MARTIN, DAN DENNISON, EMILIE BAILEY, ANITA MOTTERSHAW, ANDREW ST CLAIR

THURSDAY
November 1

ABERDEEN
Nina Nesbitt The Tunnels 01224 211121

BIRMINGHAM
Bat For Lashes HMV Institute 0844 248 5037
Insolito O2 Academy 3 0870 477 2000
The Killers LG Arena 0121 780 4133
Shrag Wagon & Horses 0121 772 1403
To Kill A King Hare & Hounds 0870 264 3333

BRIGHTON
Gong Concorde 2 01273 673 311
John Cooper Clarke Dome 01273 709709
Joshua James The Hope 01273 723 568
Mark Gardener/New Age Riot Green Door Store 07894 267 053
Pig Destroyer/The Blacklisters The Haunt 01273 770 847
Skinny Lister Blind Tiger 01273 681228

BRISTOL
Hawklords Fleece 0117 945 0996
I/O Earth The Tunnels 0117 929 9008

CARDIFF
Hacktivist Bogiez 029 2034 1463
Lazy Habits The Moon Club
Oneman Clwb Ifor Bach 029 2023 2199

DERBY
The Struts Venue 01332 203545

DUNDEE
Reptile Youth Beat Generator 01382 229226

EDINBURGH
The Twang The Liquidroom 0131 225 2564

EXETER
Bashema/Vapor/Babysnakes Castle 01392 420703
Sauna Youth/Cold Pumas Cavern Club 01392 495 370

GATESHEAD
Spiritualized Sage Arena 0870 703 4555

GLASGOW
Adam Ant And The Good, The Mad And The Lovely Posse O2 ABC 0870 903 3444
The Bots King Tut's Wah Wah Hut 0141 221 5279
Every Time I Die The Garage 0141 332 1120
Lucy Rose Arches 0141 221 4001

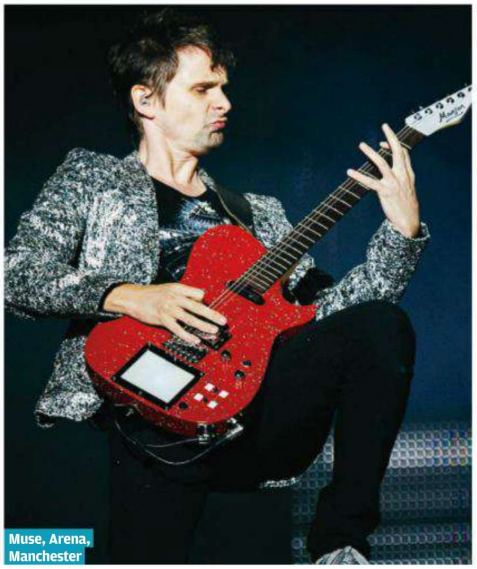
HOVE
The Dirty Flaws Brunswick 01273 735254

INVERNESS
Lau Ironworks 01463 718555

LEEDS
Conor Maynard LMUSU
David-J/Berlin Black Cockpit 0113 244 3446
Ellen And The Escapades Brudenell Social Club 0113 243 5866
Immortal Technique Stylus 01132 431751
Johann Johannsson Howard Assembly Room 0113 243 9999
Ringo Deathstarr Wharf Chambers
Sophie Sweet And Her November Criminals Carpe Diem 0113 243 6264

LEICESTER
The Cribs O2 Academy 0870 477 2000
Spector/Splashh/Swim Deep O2 Academy 2 0870 477 2000

LIVERPOOL
The Civil Wars Philharmonic Hall 0871 230 1094
Comus/Laura J Martin Kazimier 0871 230 1094
The Lafontaines Shipping Forecast 0151 709 6901
Maximo Park O2 Academy 0870 477 2000


Muse, Arena, Manchester

LONDON
Brother & Bones Hoxton Square Bar & Kitchen 020 7613 0709
Delphic Village Underground 020 7422 7505
Deptford Goth The Lexington 020 7837 5387
Dry The River O2 Shepherds Bush Empire 0870 771 2000
Griever Camden Rock 0871 230 1094
The Heartbreaks Dingwalls 020 7267 1577
Ice Sea Dead People Bull & Gate 020 7485 5358
Jakwob Cargo 020 7749 7840
Kate Nash Shacklewell Arms 020 7249 0810
Liam Bailey Union Chapel 020 7226 1686
Little Comets/General Fiasco KOKO 020 7388 3222
Local Girls Windmill 020 8671 0700
LE1F Birthdays
Memotone Old Blue Last 020 7613 2478
Pentagram Garage 020 7607 1818
Robyn/Summer Camp O2 Academy Brixton 0870 477 2000
Rodrigo Y Gabriela Old Vic Tunnels
Syd Arthur Wilmington Arms 020 7837 1384
This Town Needs Guns McCluskys 020 8541 1515
Tinchy Stryder Under The Bridge 020 7957 8261
Twin Shadow Electric Brixton 020 7274 2290
Vuvuvultures Servant Jazz Quarters
The Walkmen/Wild Nothing HMV Forum 020 7344 0044
White Powder Gold Barfly 0870 907 0999

MANCHESTER
Alessi's Ark Ruby Lounge 0161 834 1392
A Loss For Words Star & Garter 0161 273 6726
Ed Sheeran O2 Apollo 0870 401 8000
The Headstart Dry Bar 0161 236 5920
The Heavy Deaf Institute 0161 330 4019
Lotus Fucker Kraak 07855 939 129
Muse/The Joy Formidable Arena 0844 847 8000
Pale Seas/Fun Adults Trof Fallowfield 0161 224 0467
Tame Impala HMV Ritz 0161 236 4355
2:54 Soup Kitchen 0161 236 5100

NEWCASTLE
Anti Nowhere League Trillians 0191 232 1619
Minotaurs Cluny 0191 230 4474
Phat Trophies Morden Tower 0871 230 1094
Twin Atlantic/Charlie Simpson O2 Academy 0870 477 2000

NORWICH
Chasing Tigers Epic Studios 01603 727727
Knifeworld/The Fierce & The Dead Brickmakers 01603 441 118
Sabaton Waterfront 01603 632 717

NOTTINGHAM
The Crazy World Of Arthur Brown Rescue Rooms 0115 958 8484
The Dreaming Spires Maze 0115 947 5650
Maybeshewill/Gallops Rock City 08713 100000

OXFORD
Katzenjammer O2 Academy 2 0870 477 2000

PLYMOUTH
A-Trak University 01752 663337

PORTSMOUTH
Two Gallants Wedgewood Rooms 023 9286 3911

SALISBURY
Alice Cooper City Hall 01722 327676

SHEFFIELD
Lawson Leadmill 0114 221 2828
No Lights At Lockdown O2 Academy 2 0870 477 2000
Shinedown O2 Academy 0870 477 2000

SOUTHAMPTON
The Crookes The Cellar 023 8071 0648

SOUTHSEA
Altered Sky Cellars 02392 826249

STOKE ON TRENT
Ian McCulloch Sugarmill 01782 214 991

WAKEFIELD
We Fall To Night Snooty Fox 01924 374455

WOLVERHAMPTON
Lostprophets Civic Hall 01902 552121

WREXHAM
The Common Tongues Saith Seren 01978 312551

YORK
Saint Saviour Duchess 01904 641 413
Three Blind Wolves Fibbers 01904 651 250

FRIDAY
November 2

ABERDEEN
Lau Lemon Tree 01224 642230

BATH
Turin Brakes Komedia 0845 293 8480

BELFAST
Benjamin Francis Leftwich/Marika Hackman Limelight 028 9032 5942

BIRMINGHAM
Among The Echoes Flapper 0121 236 2421
The Crooked Empire O2 Academy 3 0870 477 2000
Eureka Machines Asylum 0121 233 1109

BOURNEMOUTH
Conor Maynard O2 Academy 0870 477 2000
Tinchy Stryder V

BRIGHTON
Ben Howard/Willy Mason Dome 01273 709709
Derider/Killing Vegas Sticky Mike's Frog Bar 01273 749 465
Vitalic Concorde 2 01273 673 311

BRISTOL
A Loss For Words Croft (Main Room) 0117 987 4144
Bat For Lashes Anson Rooms 0117 954 5810
The DOT Thekla 08713 100000
The Following Announcement O2 Academy 2 0870 477 2000
Wiley/Oneman Motion Ramp Park 01179 723111

CAMBRIDGE
Spiritualized Junction 01223 511511

CARDIFF
Sparanza The Globe 07738 983947
3OH!3 University 029 2023 0130

CHELMSFORD
Public Service Broadcasting Hooga 01245 356 811

COVENTRY
The Story So Far Kasbah 024 7655 4473

DERBY
Gramotones Vic Inn 01332 74 00 91

EDINBURGH
Euros Childs Wee Red Bar 0131 229 1442
Lucy Rose Electric Circus 0131 226 4224

EXETER
Dog Is Dead Phoenix 01392 667080

GLASGOW
The Civil Wars O2 Academy 0870 477 2000
Digital Society The Arches 0141 565 1000
Maximo Park O2 ABC 0870 903 3444
Polica SWG3 0141 357 7246
Reptile Youth King Tut's Wah Wah Hut 0141 221 5279

GLOUCESTER
Jack Savoretti Guildhall Arts Centre 01452 503050

GUILDFORD
Young Uns Institute 01483 274389

HULL
The Cribs University 01482 466264
Ian McCulloch Tokyo 07711 580912

LEEDS
Benson The Library 0113 2440794
Broken Hands Cockpit Room 3 0113 2441573
Darkstar Wharf Chambers
Kleine Schweine/The Chapman Family The Well 0113 2440474
The Twang Cockpit 0113 244 3446

LIVERPOOL
Maybeshewill Mello Mello 0151 707 0898
Mystery Jets O2 Academy 0870 477 2000
Tourist Information/Radiate O2 Academy 2 0870 477 2000

LONDON
Beach House/Holy Other Roundhouse 020 7482 7318
Between The Buried And Me/Periphery O2 Shepherds Bush Empire 0870 771 2000
Black Manila MacBeth 020 7739 5095
Caribou/Pearson Sound/Four Tet O2 Academy Brixton 0870 477 2000
Charanjit Singh Shacklewell Arms 020 7249 0810

CLUB NME
LONDON
TEAM ME/SONS & LOVERS
KOKO
0844 847 2258

Cheatahs Others 020 7241 0733
Crystal Stilts/Comet Gain Scala 020 7833 2022
Dego Bussey Building
Enfant Sebright Arms 020 7729 0937
Iron Witch/Sea Bastard The Unicorn 020 7485 3073
Jack White/Willy Moon Alexandra Palace 020 8365 2121
Knifeworld Lexington 020 7837 5387
LUXE Barfly 0870 907 0999
Mannequins Garage 0871 230 1094
MF Doom/Rodney P Village Underground 020 7422 7505
Pig Destroyer Garage 020 7607 1818
Rodrigo Y Gabriela Old Vic Tunnels
Sulk/Secret Guests Lock Tavern 020 7485 0909
The Tangent Peel 020 8546 3516
Team Me/Sons & Lovers Club NME @ KOKO 0870 4325527

Beach House, Roundhouse, London

This Town Needs Guns Borderline 020 7734 5547
The Ukranians Bull & Gate 020 7485 5358

MANCHESTER
The Bots Roadhouse 0161 228 1789
Cocoon Warehouse Project 0161 835 3500
The Heartbreaks Club Academy 0161 832 1111
Katzenjammer Sound Control 0161 236 0340
Kult Country Islington Mill 0871 230 1094
Nicki Minaj Arena 0844 847 8000
Pentagram Academy 3 0161 832 1111
Spector/Swim Deep/Splashh HMV Ritz 0161 236 4355
Terra Naomi Soup Kitchen 0161 236 5100
To Kill A King Ruby Lounge 0161 834 1392
Twin Atlantic Academy 0161 832 1111

MILTON KEYNES
Textures Craufurd Arms 01908 313 864

NEWCASTLE
Absolva Trillians 0191 232 1619
Adam Ant And The Good, The Mad And The Lovely Posse O2 Academy 0870 477 2000
Arthur Rigby & The Baskervilles/By Toutatis Head Of Steam 0191 232 4379
Bad For Lazarus Dog & Parrot 0191 261 6998
Every Time I Die O2 Academy 2 0870 477 2000
Field Music Cluny 0191 230 4474

NORTHAMPTON
Sam & The Womp Roadmender Centre 01604 604222

NORWICH
Sub Focus UEA 01603 505401

NOTTINGHAM
Rustie/Gang Colours/Bondax Stealth 08713 100000
Sonic Boom Six Rock City 08713 100000
Taffy Chameleon 0115 9505097
Two Gallants Rescue Rooms 0115 958 8484

OXFORD
Alt-J O2 Academy 0870 477 2000

PLYMOUTH
Knotslip White Rabbit 01752 227522

PRESTON
Lostprophets 53 Degrees 01772 893 000

SHEFFIELD
Steel Trees/Avida Dollars Corporation 0114 276 0262
Tame Impala Leadmill 0114 221 2828

SOUTHAMPTON
Hacktivist Joiners 023 8022 5612

STOCKTON
Saint Saviour Georgian Theatre 01642 674115

STOKE ON TRENT
Abyss Underground 01782 219944
The Crookes/Hey Sholay Sugarmill 01782 214 991

SWANSEA
Ugly Duckling Garage 01792 475147

TONBRIDGE
Thea Gilmore West Kent College 0845 207 8220

TUNBRIDGE WELLS
Pure Love The Forum 0871 277 7101

WAKEFIELD
Afraid To Sleep Snooty Fox 01924 374455

WOLVERHAMPTON
Sabaton Wulfrun Hall 0870 320 7000

WREXHAM
Jakwob Central Station 01978 358780

YORK
The Beat The Duchess 01904 641 413
Vega Fibbers 01904 651 250

SATURDAY
November 3

BELFAST
Lucy Rose Auntie Annie's 028 9050 1660

BIRMINGHAM
Big People Band Wagon & Horses 0121 772 1403
Escape In Paris The End 0121 448 0797
JD & The FDCs O2 Academy 3 0870 477 2000
Little Mix The Nightingale Club 0121 622 1718
Twin Atlantic O2 Academy 2 0870 477 2000
Yes Sir Boss! HMV Institute 0844 248 5037
2:54/Pins Sunflower Lounge 0121 632 6756

BOURNEMOUTH
The Story So Far/Gnarwolves Sound Circus 01202 551802
Trippy Wicked Anvil 01202295898

BRIGHTON
Dog Is Dead Haunt 01273 770 847

BRISTOL
Alt-J Trinity 01179 351 200
Beach House/Holy Other Anson Rooms 0117 954 5810
Cove Stag & Hounds 0117 929 7048
Dub Pistols Motion Ramp Park 01179 723111
Infa Riot Exchange 0117 9304538
Katzenjammer Thekla 08713 100000
Team Me Start The Bus 0117 930 4370
Two Gallants Fleece 0117 945 0996
Young Uns Louisiana 0117 926 5978

CAMBRIDGE
Breakage/Artwork Junction 01223 511511

CARDIFF
Jaguar Skills Glam 029 2022 9311

CASTLEFORD
The Blades Lion 01977 556439

COVENTRY
Pure Love/Scholars Kasbah 024 7655 4473

DERBY
Mark Morriss Vic Inn 01332 74 00 91

DUNDEE
Anti Nowhere League Beat Generator 01382 229226

EDINBURGH
Mike Peters Electric Circus 0131 226 4224
Ringo Deathstarr Third Door 0131 225 6313

EXETER
Brasstronaut Cavern Club 01392 495 370

GATESHEAD
The Civil Wars Sage Arena 0870 703 4555

GLASGOW
Tame Impala/Young Dreams O2 ABC 0870 903 3444
Tom McRae King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
SJ Denney Boileroom 01483 539 539

LEAMINGTON SPA
Wet Nuns Zephyr Lounge 07779 072175

LEEDS
Adam Ant And The Good, The Mad And The Lovely Posse O2 Academy 0870 477 2000
Bonsai Kittens Wharf Chambers
Cosmo Jarvis Brudenell Social Club 0113 243 5866
The Dauntless Elite Packhorse 0113 245 3980
Every Time I Die Cockpit 0113 244 3446
The Headstart Cockpit Room 3 0113 2441573
Pig Destroyer Stylus 01132 431751
Rory Holl & The Men New Roscoe 0113 246 0778
Silence Rises The Library 0113 2440794
Spiritualized LMUSU

LEICESTER
Litmus Musician 0116 251 0080
Sonic Boom Six Soundhouse 07830 425555

LIVERPOOL
A-Trak/Joker/Mele Masque 0151 707 6171
Catfish And The Bottlemen Shipping Forecast 0151 709 6901
The Loved Ones/Pale Seas Leaf On Bold St 0151 707 7747
Tom Hingley Lomax 0151 236 4443
The Unthanks Epstein Theatre 0151 709 7844

LONDON
The Bibelots Barfly 0870 907 0999
Flatline Stereo Enterprise 020 7485 2659
Flying Lotus/The Gaslamp Killer/Thundercat O2 Academy Brixton 0870 477 2000
Hunger/The Wankys Power Lunches Arts Cafe
Jack White/The Kills Alexandra Palace 020 8365 2121
Kirlian Camera Underworld 020 7482 1932
My Tiger My Timing The Lexington 020 7837 5387
Rodrigo Y Gabriela Old Vic Tunnels
Scuba/George Fitzgerald Oval Space 020 7033 9932
Shpongle/Hallucinogen Troxy 020 7734 3922
Shuga/Wolf Alice MacBeth 020 7739 5095
Stanton Warriors Cable Club 020 7403 7730
Sweet Billy Pilgrim Troubadour Club 020 7370 1434
Taffy Wilmington Arms 020 7837 1384
Vitalic Fire Club 020 3242 0040
The Whybirds Bull & Gate 020 7485 5358

MANCHESTER
Ed Sheeran O2 Apollo 0870 401 8000
The Gnarwhals Kings Arms 0161 832 3605
How To Dress Well/Deptford Goth Soup Kitchen 0161 236 5100
Jesca Hoop Deaf Institute 0161 330 4019
Kids With Machetes Dry Bar 0161 236 5920
Missing Andy Ducie Bar 0161 237 9499
Polica Academy 2 0161 832 1111
Reptile Youth Night & Day Cafe 0161 236 1822
Richard Youngs Kraak 07855 939 129
Sabaton HMV Ritz 0161 236 4355

MIDDLESBROUGH
The Hummingbirds/Cheap Cuts Mink Tattoo 0642 241 221

NEWCASTLE
The Futureheads Cluny 0191 230 4474
Maximo Park O2 Academy 0870 477 2000
Shrag Head Of Steam 0191 232 4379
Top Boy Round Here Cluny 2 0191 230 4474

NORWICH
Seckou Keita Arts Centre 01603 660 352

NOTTINGHAM
Broken Hands Stealth 08713 100000
The Crookes/Hey Sholay Bodega Social Club 08713 100000
The Killers/Tegan & Sara Capital FM Arena 0115 948 4526

PLYMOUTH
Ben Howard Pavilions 01752 229922

PORTSMOUTH
Bat For Lashes Pyramids 023 9235 8608

PRESTON
Jakwob 53 Degrees 01772 893 000

READING
Damien A Passmore/Screama
Ballerina Rising Sun 0118 957 2974

RUGBY
Hacktivist Vault 01788 303003

SHEFFIELD
Lostprophets O2 Academy 0870 477 2000
Nicki Minaj Motorpoint Arena 01142 565656
The Twang Leadmill 0114 221 2828

SOUTHAMPTON
A Loss For Words/Save Your Breath Joiners 023 8022 5612
Bear Cavalry Lennons 023 8057 0460
Dingus Khan Unit 02380 225612
Gong Brook 023 8055 5366

STOKE ON TRENT
Spector/Swim Deep Sugarmill 01782 214 991

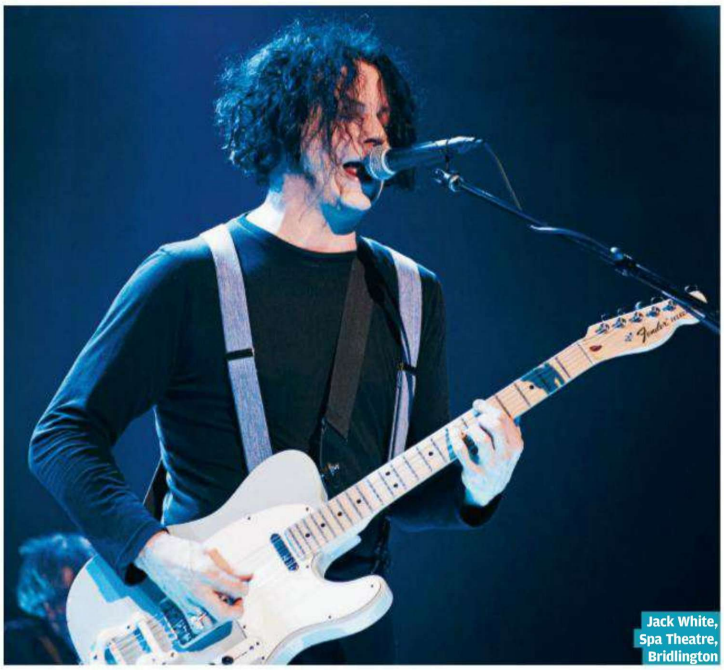
SWANSEA
Broadway Sin City 01792654226

WAKEFIELD
The Drastics Red Shed 0871 230 1094

YORK
The Cribs Barbican Centre 01904 656688
Sad Café Fibbers 01904 651 250

Lucy Rose, Auntie Annie's, Belfast

SUNDAY
November 4


Jack White, Spa Theatre, Bridlington

BIRMINGHAM
Bella Diem Adam & Eve 0121 693 1500
The Bots Flapper 0121 236 2421

BRIDLINGTON
Jack White Spa Theatre 01262 678258

BRIGHTON
Alt-J Concorde 2 01273 673 311
Bat For Lashes Dome 01273 709709
The Crookes Green Door Store 07894 267 053
Dingus Khan Sticky Mike's Frog Bar 01273 749 465
Pale Seas The Hope 01273 723 568
2:54/Childhood The Haunt 01273 770 847

BRISTOL
Absolva Croft (Main Room) 0117 987 4144
Broken Hands/Deaf Club Louisiana 0117 926 5978
Gong O2 Academy 0870 477 2000
Julia Stone Thekla 08713 100000

BROMSGROVE
Karnataka Artrix 01527 572730

CAMBRIDGE
The Civil Wars Corn Exchange 01223 357851
Pure Love/Scholars Portland Arms 01223 357268

CARDIFF
Ben Howard/Willy Mason University 029 2023 0130
Brasstronaut Buffalo Bar 029 20 310312
Saint Saviour The Moon Club

DUNDEE
Redwire Doghouse 01382 227080

EDINBURGH
Pilgrims Way The Royal Oak 0131 557 2976

EXETER
Kathryn Roberts & Sean Lakeman Phoenix 01392 667080

GLASGOW
Lee Scratch Perry O2 ABC 0870 903 3444
No Lights At Lockdown/Stake Out O2 ABC2 0141 204 5151
Pentagram Ivory Blacks 0141 221 7871
Sabaton The Garage 0141 332 1120
Stealing Sheep Nice'n'Sleazy 0141 333 9637

LEEDS
Hazel O'Connor Brudenell Social Club 0113 243 5866
Josephine Foster Wharf Chambers
Oh Sleeper The Well 0113 2440474
Scorpian Tears/Scott Wainwright Carpe Diem 0113 243 6264

LIVERPOOL
So Long, Saviours/City Rise O2 Academy 2 0870 477 2000

LONDON
Animal Collective/Prince Rama Roundhouse 020 7482 7318
Blue Veils New Cross Inn 020 8692 1866
Broadway/Paige Barfly 0870 907 0999
Godspeed You! Black Emperor HMV Forum 020 7344 0044
Halo Halo Buffalo Bar 020 7359 6191
Paper Aeroplanes The Lexington 020 7837 5387
Patrick Watson Village Underground 020 7422 7505
Vreid Underworld 020 7482 1932

MANCHESTER
Darkstar Soup Kitchen 0161 236 5100
The DOT Ruby Lounge 0161 834 1392
Nightwish O2 Apollo 0870 401 8000
Planningtorock Islington Mill 0871 230 1094
Ringo Deathstarr Night & Day Cafe 0161 236 1822
Sonic Boom Six Academy 3 0161 832 1111

MARGATE
Breaking Point/Abyss West Coast Bar 01843 571684

NEWCASTLE
Aura Noir World Headquarters 0191 261 7007
Dreaming Spires Cluny 0191 230 4474
The Killers/Tegan & Sara Metro Radio Arena 0870 707 8000
3OH!3 O2 Academy 0870 477 2000

NEW BRIGHTON
The Skints Floral Pavilion Theatre 0151 639 4360

NORWICH
Shinedown UEA 01603 505401
Two Gallants Arts Centre 01603 660 352

NOTTINGHAM
New Found Glory Rock City 08713 100000
Polica Rescue Rooms 0115 958 8484

OXFORD
Mystery Jets O2 Academy 0870 477 2000

READING
Tim Burgess Sub89 0871 230 1094

SHEFFIELD
Every Time I Die Corporation 0114 276 0262
Low Duo Forum 0114 2720964

SOUTHAMPTON
A Skylit Drive Joiners 023 8022 5612
Thea Gilmore Brook 023 8055 5366

WARWICK
Spiritualized Arts Centre 024 7652 4524

WINCHESTER
Arbouretum Railway 01962 867 795

WOLVERHAMPTON
I/O Earth/The Tangent Robin 2 01902 497860

YORK
Cosmo Jarvis Fibbers 01904 651 250
Meursault Duchess 01904 641 413

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
November 5

ABERDEEN
Maybeshewill The Tunnels 01224 211121

BELFAST
Rizzle Kicks Ulster Hall 028 9032 3900

BIRMINGHAM
Oh Sleeper O2 Academy 3 0870 477 2000
Ingrid Michaelson Glee Club 0870 241 5093

BOURNEMOUTH
Paper Aeroplanes The Winchester 01202 552 206

BRIGHTON
Ladyhawke Concorde 2 01273 673 311
Sealings/Keel Her Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Ben Howard/Willy Mason Colston Hall 0117 922 3683
Death Grips Fleece 0117 945 0996
Polica Thekla 08713 100000
Syd Arthur Louisiana 0117 926 5978
Thea Gilmore Tunnels 0117 929 9008

CAMBRIDGE
This Town Needs Guns Portland Arms 01223 357268
Two Gallants Junction 01223 511511

CARDIFF
The Crookes/Hey Sholay Buffalo Bar 02920 310312
Devil Sold His Soul/Heights Clwb Ifor Bach 029 2023 2199
The Killers/Tegan & Sara Motorpoint Arena 029 2022 4488

EDINBURGH
Lee Scratch Perry The Liquidroom 0131 225 2564
Lostprophets HMV Picture House 0844 847 1740

EXETER
Dingus Khan Cavern Club 01392 495 370

GLASGOW
Conor Maynard O2 ABC 0870 903 3444
Cosmo Jarvis King Tut's Wah Wah Hut 0141 221 5279
Terra Naomi School Of Art 0141 353 4530

GUILDFORD
Crossfaith Boileroom 01483 539 539

LEEDS
Bambus City Strut HiFi Club 0113 242 7353
Charli XCX Nation Of Shopkeepers 0113 203 1831
Jess Morgan Oporto 0113 245 4444
Sonic Boom Six Cockpit 0113 244 3446

LEICESTER
Gong Musician 0116 251 0080

LONDON
Alt-J Electric Ballroom 020 7485 9006
Between The Buttons Barfly 0870 907 0999
The Chapman Family Old Blue Last 020 7613 2478
Godspeed You! Black Emperor HMV Forum 020 7344 0044
Honningbarna Black Heart 020 7428 9730
How To Dress Well/Deptford Goth XOYO 020 7729 5959
Julia Stone Scala 020 7833 2022
Laish Slaughtered Lamb 020 8682 4080
Nightwish/Pain O2 Academy Brixton 0870 477 2000
Patrick Watson Village Underground 020 7422 7505
Reptile Youth The Lexington 020 7837 5387
Spiritualized Roundhouse 020 7482 7318
Stevie Neale Garage (Upstairs) 0871 230 1094
Stubborn Heart Rough Trade East 020 7392 7788
Team Me Windmill 020 8671 0700
Young Wonder Sebright Arms 020 7729 0937

MANCHESTER
Hacktivist Sound Control 0161 236 0340
Laetitia Sadier Deaf Institute 0161 330 4019
Less Than Jake/New Found Glory Academy 0161 832 1111
Walking Papers Ruby Lounge 0161 834 1392

NEWCASTLE
Gojira Northumbria University

NORWICH
Jakwob Waterfront 01603 632 717
Twin Atlantic/Charlie Simpson UEA 01603 505401

NOTTINGHAM
Evanescence/The Used Capital FM Arena 0115 948 4526
Lawson Rescue Rooms 0115 958 8484
Steel Panther Rock City 08713 100000

SHEFFIELD
Maximo Park Plug 0114 276 7093
Ugly Duckling Harley 0114 275 2288

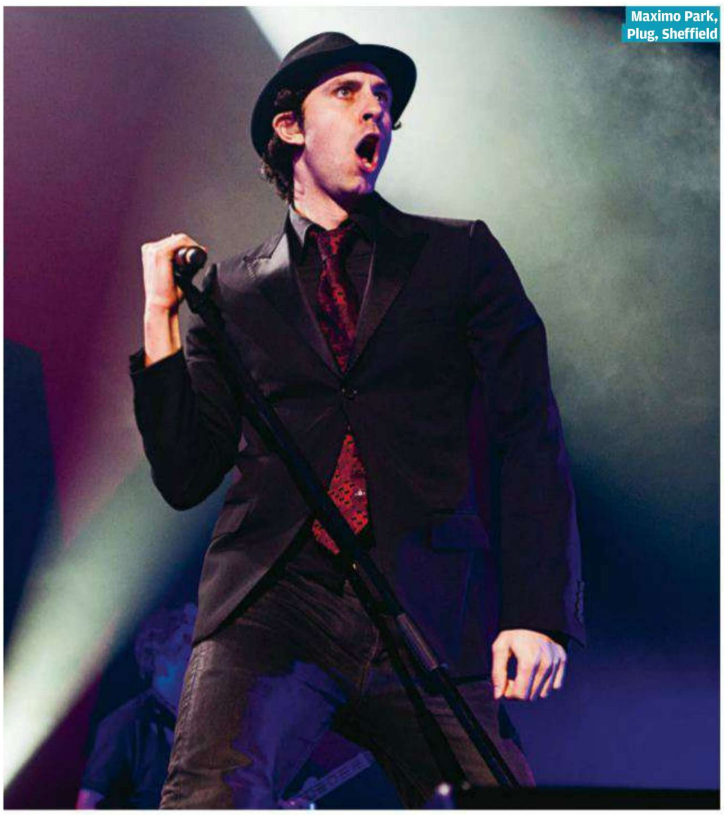
SOUTHAMPTON
The Bots Joiners 023 8022 5612
Joshua James Unit 02380 225612

TUNBRIDGE WELLS
A Skylit Drive Forum 0871 277 7101

WAKEFIELD
Lost Effect Snooty Fox 01924 374455

WOLVERHAMPTON
Motorhead/Anthrax Civic Hall 01902 552121
The Twang Wulfrun Hall 0870 320 7000

YORK
Spector/Splashh/Swim Deep The Duchess 01904 641 413


Maximo Park, Plug, Sheffield

TUESDAY
November 6

Savages, Rainbow, Birmingham

BIRMINGHAM
Broadway The End 0121 448 0797
The Cribs HMV Institute 0844 248 5037
Savages Rainbow 0121 772 8174

BLACKPOOL
Jack White Empress Ballroom 01253 625928

BRIGHTON
Broken Hands/Deaf Club Sticky Mike's Frog Bar 01273 749 465
Hooded Fang Green Door Store 07894 267 053
Polica Concorde 2 01273 673 311
Spiritualized Dome 01273 709709

BRISTOL
A Skylit Drive Fleece 0117 945 0996
The Crookes/Hey Sholay Start The Bus 0117 930 4370
Ethan Johns Rise Records 0117 9297511
Nudybronque Croft (Front Bar) 0117 987 4144
Twin Atlantic/Charlie Simpson O2 Academy 0870 477 2000

CARLISLE
The Wedding Present Brickyard 01228 512 220

CHELMSFORD
Dregs Of Summer Hooga 01245 356 811

COVENTRY
Brasstronaut Taylor John's House 024 7655 9958

EDINBURGH
Lau Queens Hall 0131 668 2019
Rozi Plain Electric Circus 0131 226 4224

GLASGOW
Maybeshewill O2 ABC2 0141 204 5151

INVERNESS
Lostprophets Ironworks 01463 718555

LEEDS
Dog Is Dead Cockpit 0113 244 3446
Hacktivist The Well 0113 2440474
Martyn Joseph City Varieties 0845 644 1881
New Found Glory/Less Than Jake Stylus 01132 431751
Sea Of Bees Brudenell Social Club 0113 243 5866

LEICESTER
Syd Arthur Firebug 0116 255 1228

LIVERPOOL
Lucy Rose Kazimier 0871 230 1094

LONDON
A*M*E Queen Of Hoxton 020 7422 0958
Chromatics Heaven 020 7930 2020
The Civil Wars Roundhouse 020 7482 7318
Cloud Nothings/Mazes/Cheatahs Village Underground 020 7422 7505
Exitmusic Lexington 020 7837 5387
Honningbarna Old Blue Last 020 7613 2478
Jack Savoretti Scala 020 7833 2022
Joshua James Borderline 020 7734 5547
Kill It Kid XOYO 020 7729 5959
Kimmie Rhodes Old Queen's Head 020 7354 9993
Lawson KOKO 020 7388 3222
Lydia Loveless Windmill 020 8671 0700
Melanie C O2 Shepherds Bush Empire 0870 771 2000
Melody's Echo Chamber/Pale Seas Cargo 020 7749 7840
Oh Sleeper O2 Academy Islington 0870 477 2000
Sabbat Bull & Gate 020 7485 5358
Seal HMV Hammersmith Apollo 0870 606 3400
Tatiana DeMaria Barfly 0870 907 0999
Tenmen/Black Shades Buffalo Bar 020 7359 6191
Two Gallants Electric Ballroom 020 7485 9006
Young Magic Madame Jojo's 020 7734 2473

MANCHESTER
Billy Talent Academy 0161 832 1111
Crowns The Castle 0161 237 9485
Death Grips Sound Control 0161 236 0340
Evanescene Arena
Grey Lantern Kraak 07855 939 129
Maximo Park/La Femme HMV Ritz 0161 236 4355
Motorhead O2 Apollo 0870 401 8000

MIDDLESBROUGH
Marsicans The Keys 01642 782 534

NEWCASTLE
Conor Maynard O2 Academy 0870 477 2000
Stealing Sheep Cumberland Arms 0191 265 6151

NORWICH
Soft Bullets Brickmakers 01603 441 118
The Twang Waterfront 01603 632 717

OXFORD
Adam Ant And The Good, The Mad And The Lovely Posse O2 Academy 0870 477 2000

SALFORD
Patrick Wolf Lowry 0161 876 2121

SOUTHAMPTON
Devil Sold His Soul The Cellar 023 8071 0648

WOLVERHAMPTON
Gong Robin 2 01902 497860
Saint Saviour Slade Room 0870 320 7000
Steel Panther Civic Hall 01902 552121

YORK
Ugly Duckling Fibbers 01904 651 250
Zinc The Duchess 01904 641 413

THIS WEEK IN 1963

DUSTY GOES SOLO, THE BEATLES SING TO THE QUEEN

FABS GET FABBER

Astonishing times in the world of The Beatles: on Friday, November 29, their fifth single 'I Wanna Hold Your Hand' will be released. It was announced on the Monday prior to this issue, and has amassed 700,000 advance orders. Their second LP, 'With The Beatles', has broken all records by hitting pre-order figures of 265,000. They have also performed at the Royal Variety Show, where the "idols of every teenager stopped the show for the first time at any of these gala occasions!"

BROTHERS NOT GRIM

Many *NME* readers are flabbergasted that chart success is currently eluding the Everly Brothers. But the Everlys are unfazed: "There's very little room for any American artists in the British charts these days," they say. "This group craze is a completely new wave of enthusiasm and the fans' attention is centred upon new groups. Even the American groups which manage to break into your hit parade are, for the most part, comparatively new. It's just the current trend."

DUSTY SPRINGS!

At the age of 24, Dusty Springfield is already a veteran of two groups. In 1958, she responded to an advert in *The Stage* and became the third of the Lana Sisters (in which group she was known as Mary O'Brien); then, two years later, she formed The Springfields with her brother, a record producer. But this week she releases her first solo single, 'I Only Want To Be With You' – only three weeks after the final Springfields concert.

"I have no regrets," Dusty says. "Now is the time to look forward, not back. Even if we were asked to get together again for some very special engagement, I doubt if we would. Our decision is quite irrevocable."

Giving what *NME*'s Derek Johnson describes as "a vital, vibrant performance" on a song that's "commercial-sounding with an exciting beat and an excellent arrangement", Dusty's debut will go on to be a quick success, rising to Number Four in the chart. It will also make her the next artist in the British Invasion, following The Beatles into the US *Billboard* chart. Her new-found status is immediately apparent when she shows up for an *NME* interview a week later in a very expensive continental car.

"You know," she calls out of the window, "I've just got to be a success to own a car like this!"

In January, Dusty's single will become the second song – after The Rolling Stones' 'I Wanna Be Your Man' – to be featured on the first ever *Top Of The Pops*, presented by... oh, you know: that guy who is on the cover of all of the tabloids for all the wrong reasons at the minute.

Also In The Issue That Week

- Duane Eddy arrives in the UK for a tour with The Shirelles and Little Richard. Of his British fans, he says: "They want to know all the details about my records – who plays what and so on. In America, they don't care about that!"
- Number One in the *NME* Top 30 is Gerry & The Pacemakers' 'You'll Never Walk Alone', closely followed by The Beatles' 'She Loves You' and The Ronettes' 'Be My Baby'.
- Billy Fury releases his new LP 'We Want Billy!' and has plans to star in a new film, in which he will play a merchant seaman.
- *NME* reveals that The Beatles received 'good luck' telegrams from Cliff Richard and Frank Ifield before their Royal Variety performance.

NME

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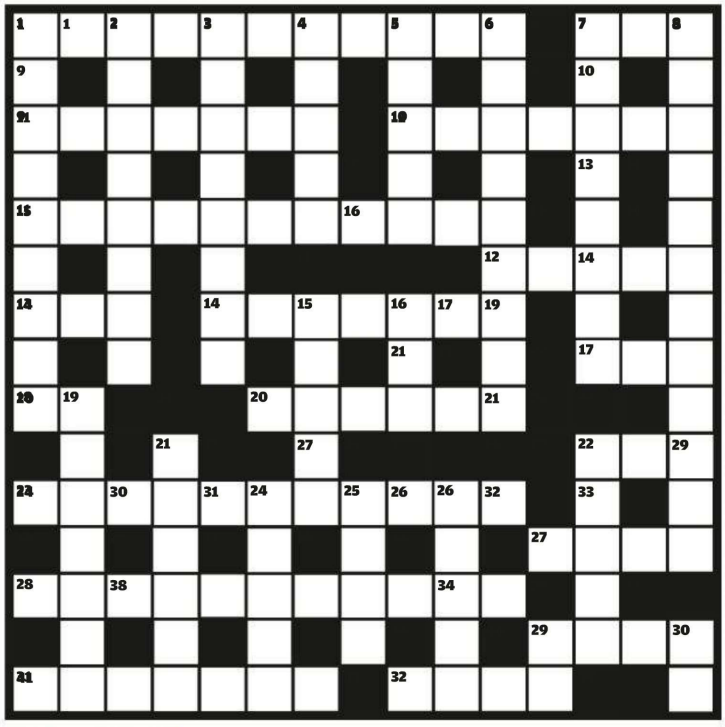
KEVIN CUMMINS

THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win! A BAG OF NME SWAG



CLUES ACROSS

1 What did I except from The Vaccines? Nothing to my knowledge (1-6-4)
7+22D Editor-in-chief (3-5)
9 Open lid awkwardly to find something by Ben Howard (3-4)
10 Their albums include 'Bows + Arrows' and 'Heaven' (7)
11 *"This is my final fit, my final bellyache with no alarms and _____"*, 1998 (2-9)
12 The Futureheads will trouble their heads in the future with '____ About It Later' (5)
13+25D Lou and Katy both confused together about a Babyshambles number (3-4)
14 UK prog-rockers who had '60s hit with 'Rainbow Chaser' or another much better-known US band (7)
17 (See 16 down)
18 (See 15 down)
20 American group whose biggest hit was 'This Town Ain't Big Enough For Both Of Us' (6)
22 (See 26 down)
23 (See 4 down)
27 Sigh terribly on finding an album by The Smashing Pumpkins (4)
28 Band on the Food label who would somehow never go last (11)
29 It doesn't sound as though this Marina And The Diamonds song is welcome (2-2)
31 '60s hitmakers or a Pink Floyd album (7)
32 Bloc Party single from a state of transition (4)

CLUES DOWN

1 Someone discovered by Alabama Shakes (1-5-3)
2 As loudly, perhaps, as an Aretha Franklin album (4-4)
3 Questioning my accuracy in naming something from Mull Historical Society (2-1-5)
4+23A On which the iller Queen aptly included 'Killer Queen' (5-5-6)
5+7D At this moment in time it's to be the following day for Definition Of Sound (3-2-8)
6 Beautiful creatures from Liverpool who experienced 'The Coldest Winter For A Hundred Years' (4-5)
7 (See 5 down)
8 Why *NME* reckon it's wrong from Foo Fighters (6-6)
15+18A Connection between Razorlight, Orange Juice and Little Richard (3-2-2)
16+17A A battle on high at Crystal Castles (3-3)
19 *"The road back to _____ was jutted out in snow"* as Doves went north in the 'Kingdom Of Rust' (7)
21 Buzzcocks set would come to a climax with '____ Addict' (6)
22 (See 7 across)
24 *"I will be the____ on your shoulder/My name is Geraldine, I'm your social worker"*, Glasvegas (5)
25 (See 13 across)
26+22A Boy Kill Boy – it's a crime but committed with politeness (5-3)
29 Album by US hardcore band Coalesce or a Canadian indie rock band or nickname of The Who's John Entwistle (2)
30 Big Brovaz are alright (1-1)

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 6, 2012, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!

SEPTEMBER 29 ANSWERS

ACROSS
1 Run Right Back, 7 Ring, 9 Glass House, 10 Fever, 11+23D Nag Nag Nag, 12+25D I Go To Sleep, 16 Police, 17 Dumb, 18+27D Next Year, 20 Bikes, 22 Reni, 24 Coexist, 26 Aerial, 28 Ramones, 29 Neo Wave, 32+30D Pass Out, 33 Ping, 34 Tyler

DOWN
2 No Angel, 3 Instinct, 4+8D Hoodoo Gurus, 5+13A Best Of Friends, 14+6D Robbie Krieger, 15 Diesel, 17 Dirt, 19 Taxloss, 21 Kai, 28+1D Rip Rig And Panic, 31 All

COLLECTORS' CORNER

SUEDE

Here are the music gems that no Suede fan should be without

REX

BE MY GOD (1990)

Suede's first single was recorded while Justine Frischmann was still in the band as an extra guitarist, and also featured ex-Smiths star Mike Joyce on drums. It's never really been thought of as an 'official' debut single; most of the mere 500 copies that were pressed were destroyed as the group weren't happy with the recording.

Need To Know: During this period, future comedy hero Ricky Gervais was briefly the group's manager, and recruited Simon Gilbert as the new permanent drummer.

LOVE & POISON (1993)

Originally released on VHS, this gig was filmed at London's Brixton Academy in 1993, shortly after the release of the band's eponymous debut album, from which the majority of the setlist is taken. The recording serves as a reminder of what a powerful and exciting live band Suede were with Bernard Butler in their ranks – the guitarist departed just a year later amid much acrimony.

Need To Know: Director Wiz has gone on to shoot promo videos for the likes of Oasis, Kasabian and Dizzee Rascal.

LOVE AND POISON (BOOK) (2003)

The official biography was written by long-term fanatic and eventual band employee David Barnett. Its many tales mainly revolve around sex and drugs, notably singer Brett Anderson's candid account of his heroin addiction, and also his uneasy relationship with guitarist Bernard Butler.

Need To Know: The book reports that when Butler walked out during the 'Dog Man Star' sessions in 1994, the band broke into a celebratory 'The Girl From Ipanema' cover.

ATTITUDE/ GOLDEN GUN (2003)

The group's final single before they first disbanded, and the only double A-side of their initial career (they reunited in 2010). 'Attitude' also made the tracklisting for the accompanying 'Singles' compilation, but not 'Golden Gun'. 'Singles' also included another new song unavailable elsewhere, 'Love The Way You Love', which, curiously, was never released as a single.

Need To Know: Veteran actor John Hurt appears in the video for 'Attitude'.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Siân Rowe

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Letter of the week

The best of the NME mailbag

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GOT THE BUGG

From: Oliver Walkden
To: *NME*

Dear Sir, it was a thrill to see Jake Buggy Bugg top the album chart this week. For some reason, I feel close to the lad. It is as though the whole population is related to him in some way and we feel obliged to buy his record because he is our mum's brother's butcher's cousin who plays nice little ditties on his guitar. Who knows, maybe it was his main Christmas present last year? Where did he come from? How did he reach such giddy heights so quickly? His appearance has been much like the title of his first single – a 'Lightning Bolt' (*Boom tish– SR*). It's a crazy run of success and I am glad that his type of act has broken through into the mainstream. Could this mean the start of a resurgence of country and folk into the charts? I bloody hope so. Too much average guitar music and measly electronic nonsense is being vomited out onto record at the moment. Bugg is playing raw tunes that speak for youth, and I wish him every longevity. What a lad.

NME's response...

First up Oliver, you've got a woman this week (complete with raging PMT – yay) so enough of that 'Dear Sir'. Second, let's tackle your questions one by one. Where did he come from? Nottingham! How did he reach such giddy heights so quickly? Catchy songs! Could this mean a resurgence of country and folk in the charts? Probably not – and I bloody well hope not because banjos can do one! Seriously though, there's been a lot of love for Buggy Bugg, this week. Like *NME*'s Barry Nicolson pointed out in his album review, Jake's hit that balance of writing some songs you can imagine your friends knocking up in their bedroom and others with lyrics so heartfelt he could reach Adele levels. Also, he's a pro at smoking and carrying a guitar at the same time. So clearly multi-talented – SR

POP WARS PART 100: JAKE VS LEONA

From: Paul Stewart
To: *NME*

I don't often get this excited about a musician that I feel the need to share it but I can't get over how good Jake Bugg's album actually is. Not since I heard the Arctic Monkeys have I bought a gig ticket after only hearing one song. It's stopped me in my tracks and made me take note, so hats off to Jake Bugg.

From: Matt Charlton
To: *NME*

Over the moon that Jake Bugg achieved a Number One UK album this week and even more so that he beat Simon Cowell's money-making machine Leona Lewis to it. The battle has been won but the war goes on!

From: *NME*
To: Paul Stewart, Matt Charlton

Jake seemed very happy that he kept "That *X Factor* shit", as he put it, off the top spot (*NME*, October 27). But if he does ever get over his hatred of reality TV pop stars (or bored of hanging out with Noel Gallagher) our *Stalker* inbox suggests that he and Harry Styles could have a very successful night out together – SR

PALMA VIOLETS' PISSGATE

From: Ethan Morely
To: *NME*

I'd like to say that after seeing Palma Violets on Tuesday night in Hull, I was relieved to see that all the hype about this band was completely justified. In a music scene that is dominated by boring, nicey-nicey bands like The Vaccines and Two Door Cinema Club (worst chart battle EVER), Palma Violets' raucous, sweaty live shows are a (metaphorical) breath of fresh air. Can you imagine that pillock from Spector putting down his bass mid-song and throwing himself into the moshpit, to then drag as many of the crowd as possible back onto the stage with him while telling security to get fucked? Also, I'd like to use this as an opportunity to apologise on my friend's behalf for pissing on the front seats of PV's tour van. In fairness, though, keyboardist Pete Mayhew did lock him in.

From: *NME*
To: Ethan Morely

So glad you enjoyed sweating it out with the Palmas, Ethan, but WTF was your friend doing pissing on the seats? Has he never heard of windows? Wasn't there a plastic bottle hanging around that he could have just put his penis in? Couldn't he have simply crossed his legs? If you weren't so passionate about the band I'd have forwarded this on to the Palmas and got you both billed for the deep clean – SR

JEAN MICHEL YARRRR

From: Sophie
To: *NME*

Firstly I just want to say how amazing *NME* is, I buy it every week – well, my mum does! But my gran bought the latest issue, with Muse on the cover (October 20) and we were going through it, reading all the articles and looking at pictures of bands that she's never heard of. Then we got to the back page, and she saw that Jean Michel Jarre was on it she was so happy! She is in love with that man and she's been on one of his tourbuses before (allegedly). Anyway, she asked if she could have the page (after answering nearly all the questions correctly) so it's sitting on her dining room table and I think she's going to frame it!

EMILIE BAILEY

From: *NME*
To: Sophie
Sounds like you should be doing *Braincells* with your gran to see if she's got any more stories about hanging around pop stars' tourbuses. We like the sound of gran a lot. Actually, Sophie, it was nice to hear from you and all but can you hook us up with gran instead please? – SR

GOODBYE MY LOVER

From: Emma Galt
To: *NME*
I am truly unhappy that James Blunt has quit music. And I'm not even being sarcastic. Please make him do a final tour.

From: *NME*
To: Emma Galt
Even though this may be an elaborate prank, let's have a moment's silence for pop's fallen soldiers. James Blunt has taken time out from songwriting to spend time chilling out at his villa in Ibiza. Expect the comeback to include songs 'You're Beautiful (Even After Eight Hours Raving And With Sick In Your Hair)' and 'Goodbye My Lover (Because I've Found A Hottie Who Has Got Better Pills)' – SR

BELIEVE THE HYPE

From: Samantha Ewen
To: *NME*
I'm always a bit sceptical of listening to new music that's, for lack of a better word, a little bit hyped. The amount of bands that have been built up in the past just to flop dreadfully after one good release is heartbreaking. Being a 17-year-old girl, it's probably surprising to hear this, but I didn't think my little heart could take any more disappointment. However, I decided to stop acting middle-aged and pretentious, and checked out bands such as Peace and Swim Deep – and what do you know? I fell in love. Peace have absolutely captured my heart in a way that no band has done for a long time. I constantly have 'Delicious' on, much to the annoyance of my family, but they've given me a complete new faith in the future of indie. They're a band that makes me wish I was a few years older so I could be included in their wild nights out. So I salute you, *NME*, for presenting me with a whole new group of bands (and therefore lease of life) to get into after this depressing lull that has dampened my spirits lately. If this is the future of music, I am damn EXCITED again.

From: *NME*
To: Samantha Ewen
Woah, woah, woah... there is so much love in the air this week. This is one of many letters we've received from people obsessed with Jake Bugg, Peace, Palma Violets, Savages, The Cribs and even Theme Park. Throw in some body hair and the odd orgy and it's basically the '70s. Glad you've found some bands to mend your heart, Samantha. And don't feel too bad about missing out on Peace's "wild nights out". I saw guitarist Doug Castle twerking with Fred Spector backstage at Reading and have wished myself blind ever since – SR

STALKER

From: Antonella Scarpino
To: *NME*
"After their gig in the town of Tarvisio in Italy, me and my friends were lucky enough to meet up with all the Kasabian guys! In this photo, Serge is trying to hug us all at the same time."

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Web Slinging

The highlight of this week's NME.COM action

"WHO ARE YOU CALLING PRAWN PRIVATES?"

Lady Gaga was riled last week after South African rap group Die Antwoord took a pop at her and her famous meat dress. In the video for their single 'Fatty Boom Boom', the band had a man dressed in a meaty replica attacked by rebels and then mauled by a lion. "I fink U freaky but you don't have a hit," said Gaga on Twitter. "Hundred thousand tickets sold in SA #thatmyshit." "Lady... even tho u r 'larger' than us..." Die Antwoord said in response, "we still cooler than u... plus we don't have prawns in our privates." Quite. As ever, *NME* readers had a lot to say about this new, strange, food-based pop spat.

Best of the responses...

I doubt all this bothered Lady Gaga that much, it was clearly a desperate attempt to get noticed by using her. She's a successful and talented musician whereas no-one has even really heard of this 'band'. **Jake Foster**

Die Antwoord are about as credible as the 'Inane Clown Posse' who are utter gash. Couldn't care less about the meat dress lady either... **Scotty Russell**

She's so bitter it's embarrassing. A few months back she was asking them to support her and now that they've blown her off she does the whole 'I don't even like you' thing. **Zac Mahrouche**

If you're famous, people will make silly jokes about you. I don't know much about Die Antwoord but I'm guessing they're getting a ton of threats from her 'Little Monsters'. **Barney Hunter**

Man it's a funny video. Get Off your high horse, lady! **Will Holmes**

SCHOOL OF ROCK

From: Zoe
To: *NME*
When I was around nine years old (I'm 16 now) I started to read because my music-crazed teacher would bring in *NME* magazines and discuss them. She even gave us all a mix CD with the likes of Inspiral Carpets, The Clash and The Cure on! Now and again she would sit me and my friends down and tell us the wonders of the gig world, her first being My Bloody Valentine where she had her hair dyed purple and got frostbite from sleeping outside after missing her train. To us this sounded amazing! So, we tried 'gigging' for ourselves and aged 10 we all went to see The Ting Tings at Manchester Academy. It's not exactly Oasis but still... best experience ever. Now, I'm 38 gigs down, and a bit obsessed with great music. All I can say is, thanks Mrs E for introducing me into this ever-changing and amazing fandom of music, you're the best!

From: *NME*
To: Zoe
Teachers that rock, grannies that rock the tourbus, all of these heart-warming stories are playing havoc with my hormones. I think I might have a cry. But keep enjoying live music, Zoe! The Ting Tings might not 'be Oasis' but who knows, they're probably going to come back just in time for you to go absolutely MENTAL on your 18th birthday. Drink irresponsibly, etc – SR

JAMIE T – STILL MIA

From: Jack Ayton
To: *NME*
Guys, what the fuck happened to Jamie T!? Hopefully you can shed some light on where he is.

STALKER

From: Harley Lauren Porter
To: *NME*
"I sat with Orlando and the rest of the boys from The Maccabees on a flight home after seeing them at Optimus Alive festival in Portugal this year. Absolutely love them!"

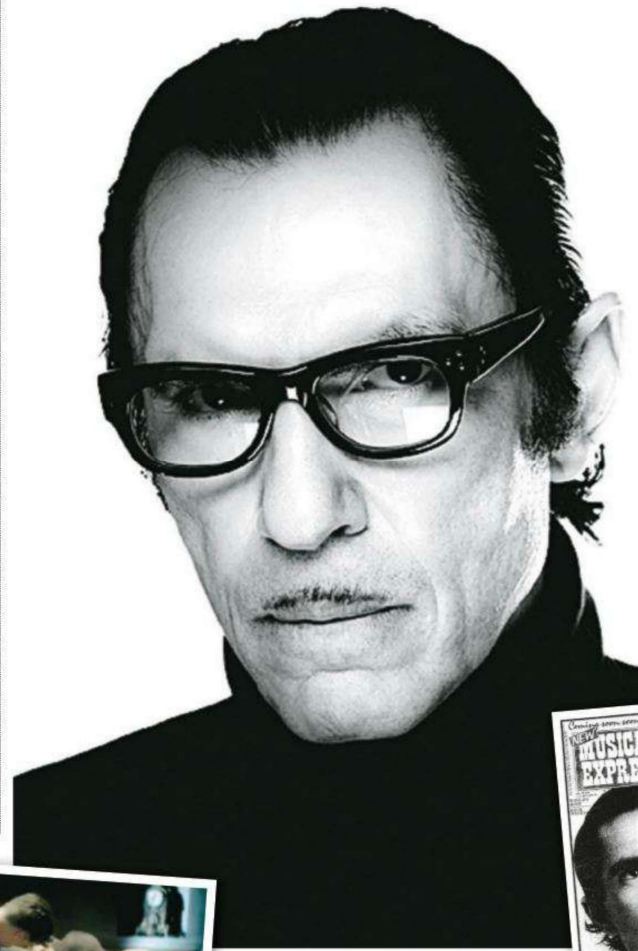
From: *NME*
To: Jack Ayton
Why do you keep emailing us about the whereabouts of Jamie T? Do you actually have him locked in your basement writing you personalised cockney raps? Is this is a very clever cover up? I'm on to you... – SR

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

RON MAEL SPARKS



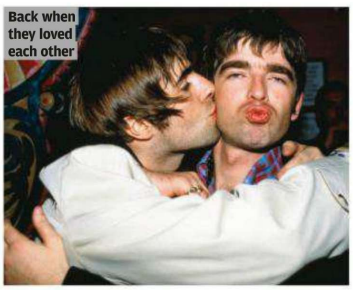
QUESTION 1

Which Sparks song did Liam Gallagher tell you he listened to as a nipper?

"I'm going to say the most obvious one, 'This Town Ain't Big Enough For The Both Of Us'."

Correct. You're in a band with your brother. Do you fight like Liam and Noel?

"We're about two-thirds of the way to the Liam and Noel level. We're nearly there."



Back when they loved each other

QUESTION 2

What basically happens in the Dolce & Gabbana advert (below right) from 2009, which features your track 'Perfume'?

"It was so pretentious that I didn't focus on it. I believe there's a self-involved male model and a female model and the guy comes in on the girl and sees her with another guy?"

Correct. Then they basically have a threesome. Ironic that it was an advert for watches but they chose your song 'Perfume'?

"Maybe the watch smells of something?"

QUESTION 3

What was the name of the free CD single you got if you bought a 'golden ticket' to the 2008 'Sparks Spectacular', which saw you play all 21 of your albums in chronological order in London?

"Something touting the virtues of Islington."

Close enough. 'Islington N1'

QUESTION 4

What is the name of the darts player who features in the video to The Darkness' Justin Hawkins' cover of 'This Town Ain't Big Enough For The Both Of Us', in which you referee (right)?

"Oh, damn! I know that. He was a really sweet guy. My sports knowledge is limited to American football, basketball and baseball. I know he's a legend and I apologise to him because darts is an incredibly athletic thing."

Wrong. Phil 'The Power' Taylor

"Hello, I'd like to buy a watch please"

Phil shows us his 'power'

QUESTION 5

What face were you making when you appeared on the front of NME (right) in May 1974?

"A trick question? If I guess 'scowl', I'm right about 99 per cent of the time."

Correct. As if you are sucking a lemon

"Oh good. That was an easy one."

QUESTION 6

Another one about that song: why was your performance of 'This Town...' on Top Of The Pops once delayed by a week?

"They discovered that we were an American band and we weren't members of the British Musicians Union. We turned up and Russell [Mael, other Sparks member and brother of Ron] went [in an American accent], 'Hi, how are you?' and they realised we must be foreign."

Correct

QUESTION 7

You advertised for your bass player Martin Gordon through an advert in Melody Maker. What did it say?

"Knowing Sparks it would have something to do with image and no weirdoes."

Wrong. "Wanted, bass player for Sparks. Must be beard-free and exciting"

QUESTION 8

What was the name of the character you played in an episode of The Gilmore Girls?

"I thought we appeared as Sparks?"

Wrong. You were actually credited as Bauhaus Troubadour

Pet Shop Boys have fallen on hard times

QUESTION 9

How long does opening track 'Dick Around', from your latest album 'Hello Young Lovers', go on for?

"It seems interminable. A guess. I'll give it about 5.45."

Wrong. Six minutes and 35 seconds

"Wow. It needs some editing."

QUESTION 10

Name all 30 girls' names and the perfumes in the lyrics to 'Perfume'.

"I can't. After I write the lyrics and pass them over to Russell, I tend to erase them from my head. I have trouble remembering girls' names."

Wrong

Total Score

5/10

"That's not too bad for the old braincells scraping together."

WORDS: RICH PELLEY PIC: WARNER BROS/GETTY

COMING NEXT WEEK

OUT WEDNESDAY NOVEMBER 7

THE ULTIMATE BAND!

WHO'S IN YOURS?

The biggest names in music pick the all-time greatest line-up. Have they got it right?

Or are they all bonkers? All is revealed in next week's NME!

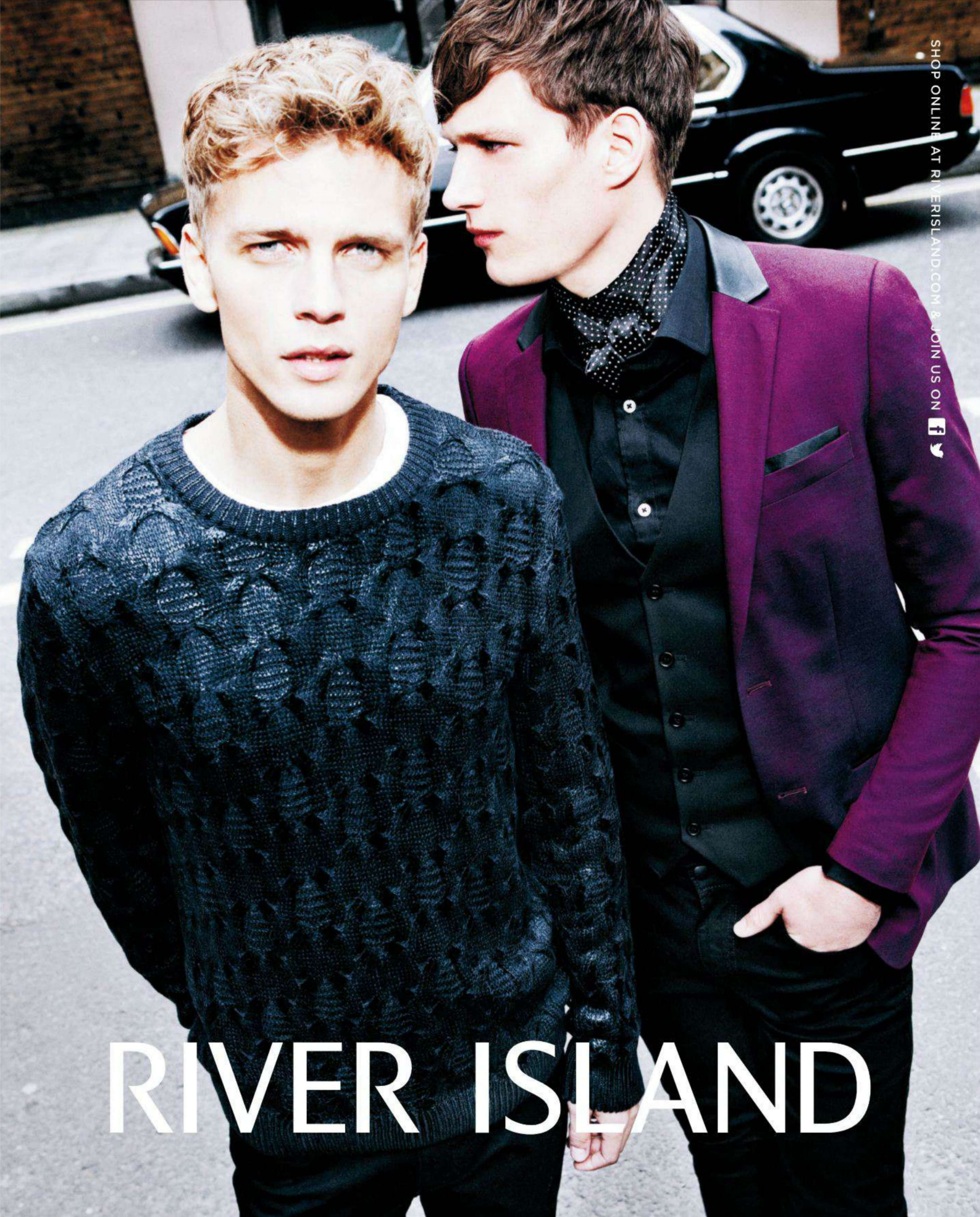
PLUS

"I don't hate Dizzee..." Hip-hop madman WILEY goes soft

Ace new rock'n'roller GABRIEL BRUCE hits New York City

FIGHT! FIGHT! FIGHT! MUSE VS THE KILLERS – epic live showdown

REX: RICHARD JOHNSON, GETTY, CLARE SHEPHERD-TOM MARTIN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